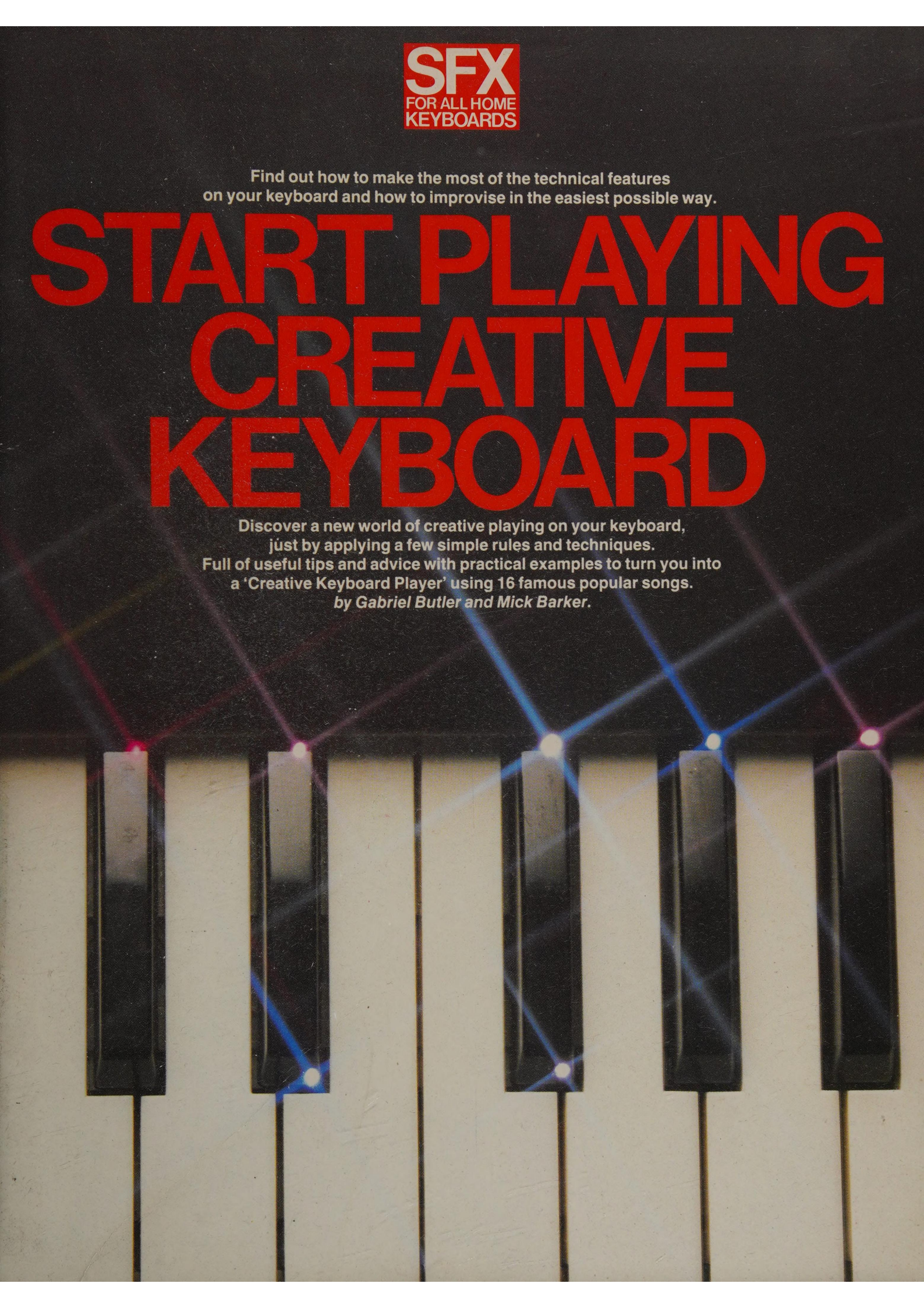
SFX
FOR ALL HOME KEYBOARDS

Find out how to make the most of the technical features
on your keyboard and how to improvise in the easiest possible way.

START PLAYING CREATIVE KEYBOARD

Discover a new world of creative playing on your keyboard,
just by applying a few simple rules and techniques.
Full of useful tips and advice with practical examples to turn you into
a 'Creative Keyboard Player' using 16 famous popular songs.

by Gabriel Butler and Mick Barker.



START PLAYING CREATIVE KEYBOARD

by Gabriel Butler and Mick Barker.

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Introduction

The purpose of this book is to make your playing sound more professional by helping you to:

a. Make use of the features built into your keyboard.

b. Explore the world of creative playing.

You will be amazed at how quickly you can develop your own playing style just by applying a few simple rules and techniques. The techniques detailed are not limited to the songs in this book but can be applied to any piece of music. Don't be afraid to experiment, just remember, if it sounds good, it is good.

Synchro Start

The Synchro Start feature available on many keyboards can be used to make your playing more *polished.* When activated, the **Auto Rhythm** and **Accompaniments** are in *ready to go* mode, but will not start playing until a key in the accompaniment section of the keyboard is pressed. Thus the rhythm and chords start simultaneously, avoiding the untidy effect of rhythms starting first, then the chords, and eventually the melody. Also, it enables you to play the **pick-up** notes at the beginning of some songs, without the chords and rhythms, then bring in the accompaniment at the appropriate moment (for an explanation of *pick-up* notes and other musical terms see the SFX tutor book 'Start Playing Keyboard Book 1'). Play the following tune **'Can't Buy Me Love'** with the rhythm set to **Rock** and synchro start **on.** Play the first 4 notes without accompaniment then bring in the **Em** chord at the start of the next bar — see how much more professional it sounds?

Can't Buy Me Love

Words & Music by
John Lennon & Paul McCartney

SUGGESTED REGISTRATION: Pop Organ or Guitar
RHYTHM: Rock (Synchro-Start ON)
TEMPO: Medium Fast

No chord
Em
Am
Can't Buy Me Love, Love,
Em
Am
Dm7
Can't Buy Me Love,
G7
C
1. I'll buy you a dia - mond ring my friend, If it
2. give you all I've got to give, If you
3. Say you don't need no dia - mond ring, And
C
F7
makes you feel al - right.
say you love me too.
I'll be sat - is - fied.
I'll get you an - y - thing
I may not have a lot
Tell me that you want those kind
C
my friend, If it makes you feel al - right.
to give, But what I've got I'll give to you.
of things that mon - ey just can't buy.
For
For
For

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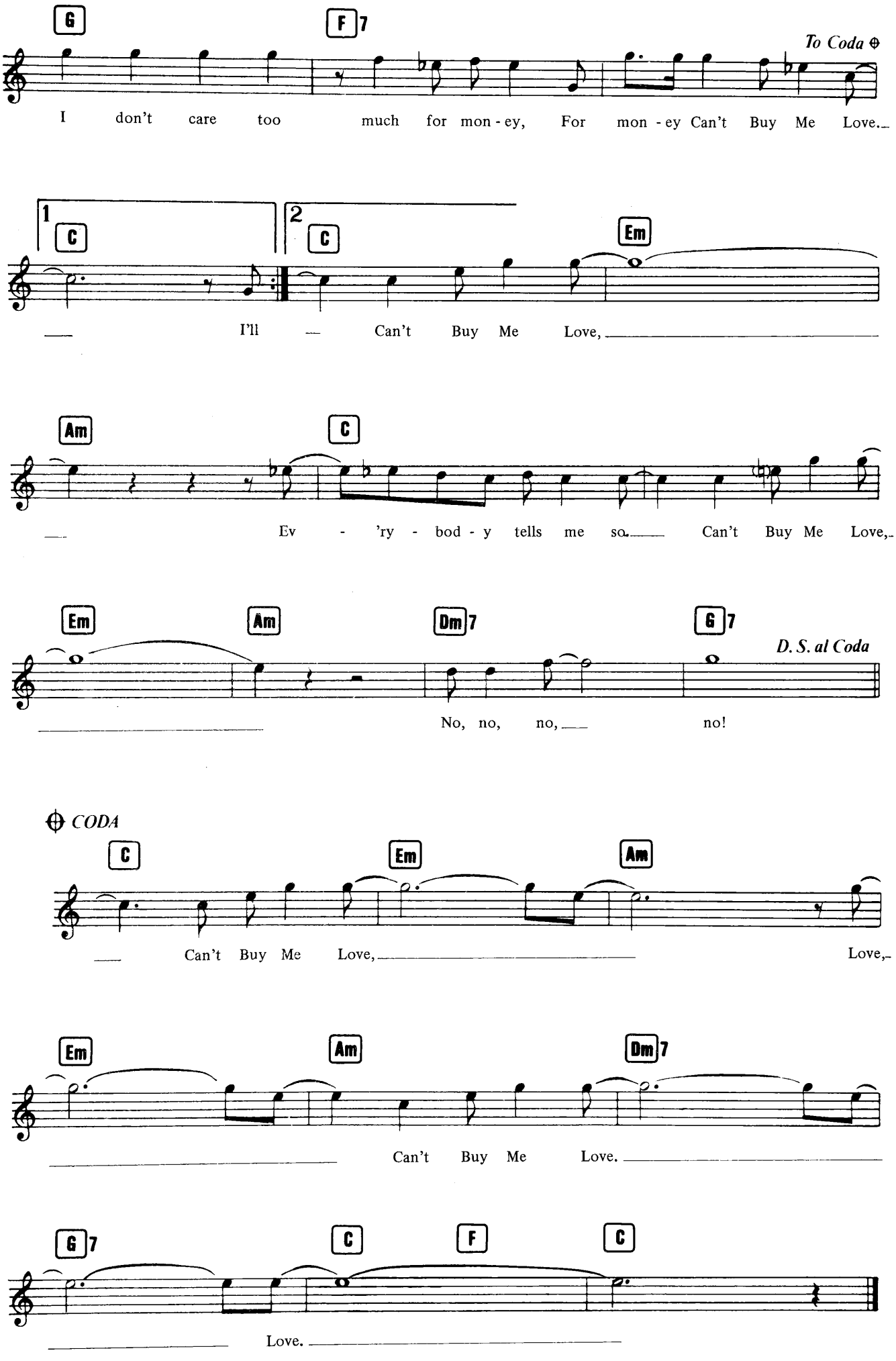

G
F7
To Coda
I don't care too much for mon - ey, For mon - ey Can't Buy Me Love.
1
C
2
C
Em
I'll Can't Buy Me Love,
Am
C
Ev - 'ry - bod - y tells me so. Can't Buy Me Love,
Em
Am
Dm7
G7
D. S. al Coda
No, no, no, no!
CODA
C
Em
Am
Can't Buy Me Love, Love,
Em
Am
Dm7
Can't Buy Me Love.
G7
C
F
C
Love.

Drum-fills or Rhythm Breaks

Many of today's keyboards feature one or more Drum-fills (or Rhythm Breaks), which imitate the drum breaks that a real drummer plays at appropriate points in a song, and a few even have *rhythm intros and endings*. Used correctly these can add interest and variety to your playing, but beware, introduced at the wrong moment they can upset the flow of the music. In the following tune **'This Ole House'** the suitable drum-fill points are indicated with a '★'. Practise hitting the drum-fill button on the first beat of the bar for the best effect. As a general rule, drum-fills can be used:

a. On the *pick-up* bar, or the bar before the melody starts (if you have *rhythm Intro* on your keyboard, use it here instead of *drum-fill*).

b. Wherever a double bar line appears.

c. At the end of a *section* (generally 8, 12, or 16 bars long).

d. On the last bar of a tune (but be sure to switch off the rhythm immediately at the end of the bar). Substitute *rhythm ending* here if you have it on the keyboard.

Drum Programmers

Programmable Drum Sections are available on many of the more sophisticated keyboards and can be a lot of fun. However, if you are not a drummer, it can be difficult to know exactly how to produce a meaningful rhythm. Here are a few tips and examples.

There are two possible methods of programming drums — **Real Time** and **Step Time.** The difference is that in Step Time you enter the rhythm one step at a time taking as long as you like over each step, whereas in Real Time you have to play each instrument in *live,* while the rhythm is running. Obviously, it is easier to get accurate results in Step Time but it is a laborious process, while in Real Time it is much quicker and you get the *live* feel, but it requires more skill.

The most common drum programmer available on portable keyboards is a **Real Time programmer.** In the majority of cases a *Custom* rhythm (as a self programmed rhythm is sometimes called), is stored on one of the normal rhythm buttons with a switch to change to the custom rhythm. It is important in this case that you select a rhythm button with a similar rhythm to the one you are about to program. There are two reasons for this; first, whatever rhythm type you select, you will only be allowed to program the same type of rhythm e.g. if you select a *waltz,* only rhythms in 3/4 time can be entered. If you select a *slow rock* only 12/8 rhythms can be entered. Secondly, if you are going to use *one finger* chords or *fingered* chords with arranged accompaniments, the accompaniments will only sound right with a suitable rhythm type.

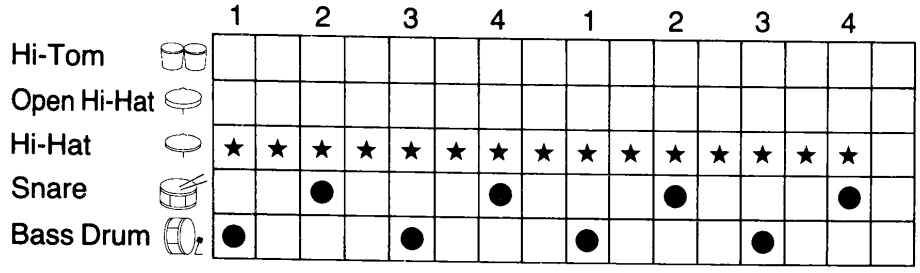
On the opposite page are some rhythm patterns for you to enter (these are two-bar patterns).

Using these basic rhythm patterns as a starting point you can build up your own rhythms, but remember two things:—

a. Altering certain key elements of a rhythm pattern will alter the type of rhythm e.g. a characteristic of a *disco* rhythm is the bass drum playing on every beat.

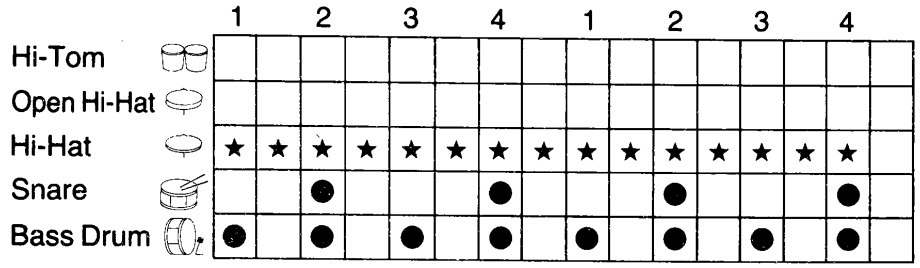
b. There is always a temptation to put too much into a rhythm pattern, both in the number of instruments and the number of rhythm *hits,* making it sound too *fussy.* Be selective.

POP



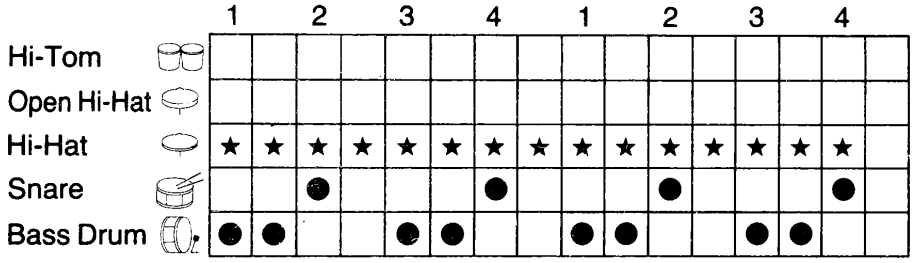
DISCO

Notice how by changing the Bass Drum to sound on every beat of the bar the same rhythm adopts a *Disco* feel.



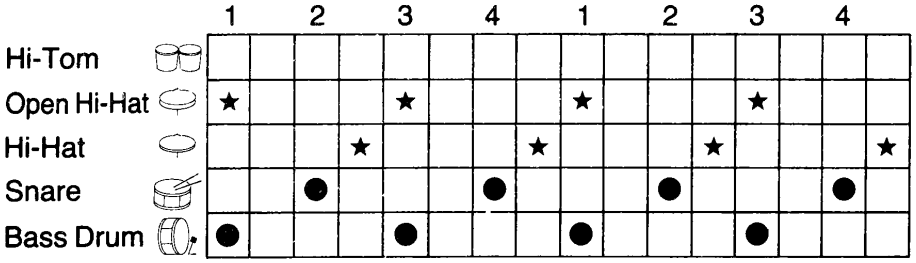
ROCK

Again, altering the Bass Drum while leaving the Hi-Hat and Snare the same, changes the rhythm to a *Rock* type.



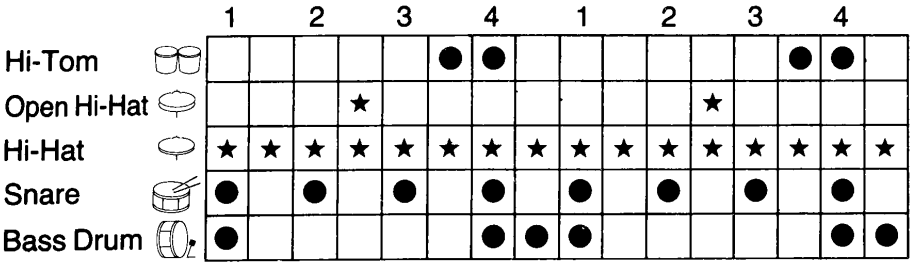
SWING

For this *Swing* rhythm you can add the *open Hi-Hat* or *ride cymbal.*



BOSSANOVA

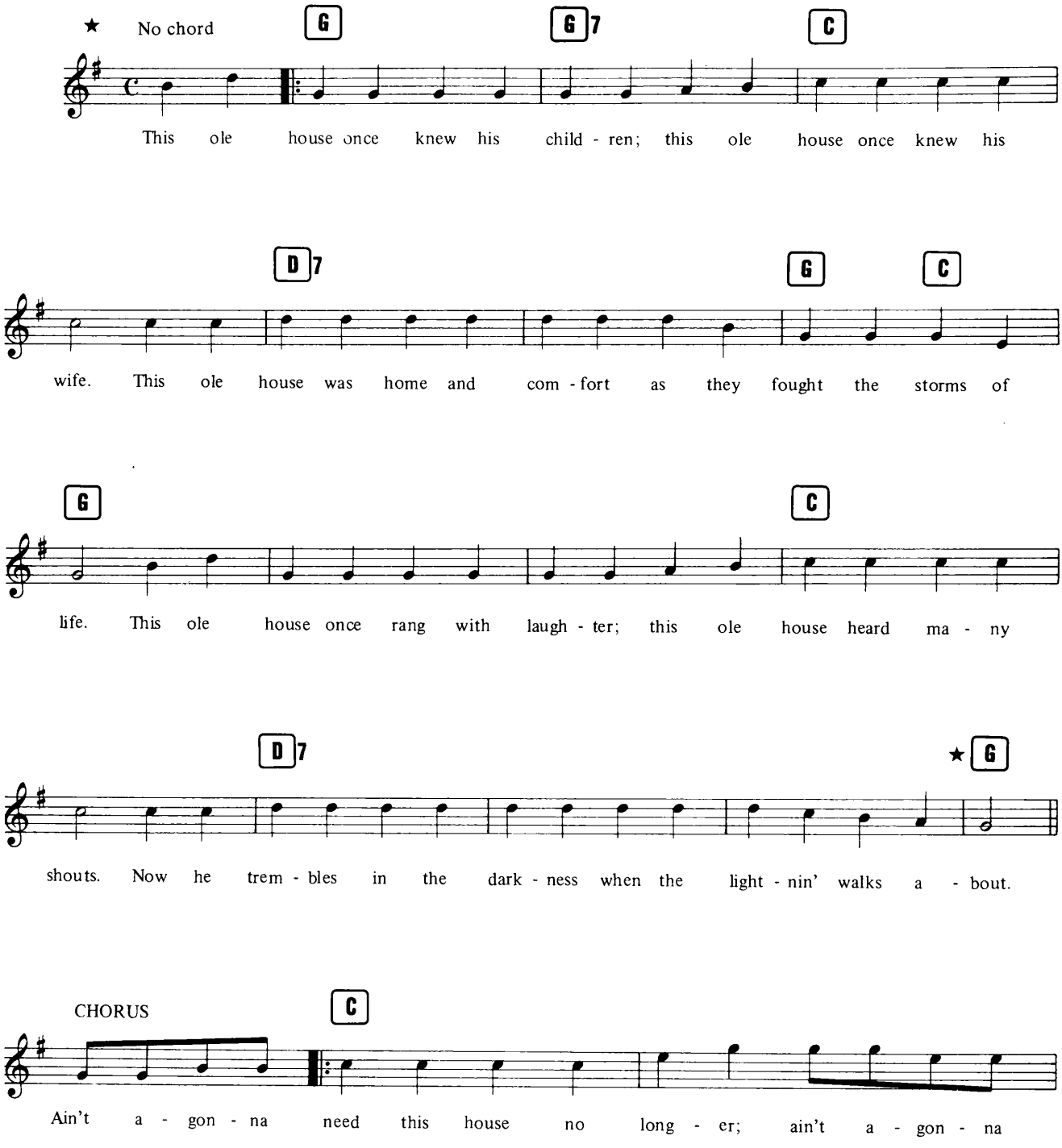
This Latin rhythm gives an ideal opportunity to introduce the *Hi-Tom* if you have it on your keyboard.



This Ole House

Words & Music by Stuart Hamblen

SUGGESTED REGISTRATION: Trombone or Pop Organ
RHYTHM: Rock or Swing
TEMPO: Medium Fast


★ No chord
G
G7
C
This ole house once knew his child - ren; this ole house once knew his
D7
G
C
wife. This ole house was home and com - fort as they fought the storms of
G
C
life. This ole house once rang with laugh - ter; this ole house heard ma - ny
D7
★G
shouts. Now he trem - bles in the dark - ness when the light - nin' walks a - bout.
CHORUS
C
Ain't a - gon - na need this house no long - er; ain't a - gon - na

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G
D7
need this house no more. Ain't got time to fix the shing - les, ain't got
G
C
time to fix the floor. Ain't got time to oil the hing - es nor to
G
D7
mend the win - dow panes. Ain't gon - na need this house no long - er, he's a - get - tin'
1-2
3
G
G
rea - dy to meet his fate. (This ole) fate.

2. This ole house is a-gettin' shaky, this ole house is a gettin' old
This ole house lets in the rain, this ole house lets in the cold
Oh his knees are a-gettin'chilly, but he feels no fear or pain
'Cause he seeks a new tomorrow through a golden window pane.

3. This ole house is afraid of thunder, this ole house is afraid of storms.
This ole house just groans and trembles when the night wind flings its arms.
This ole house is a-gettin' feeble, this ole house is a needin' paint.
Just like him it's tuckered out, he's a-gettin' ready to meet his fate.

Tremolo/Chorus

This effect, although achieved entirely electronically today, started out as a mechanical effect on electronic organs known as a 'Leslie' speaker (named after its inventor). The effect was achieved by mounting a speaker in a rotating *drum* with a motor attached and channelling the organ sound through the speaker while the drum was spinning. Spinning the drum fast gave the *tremolo* effect characteristic of the 'Hammond' organ, while the *chorus* (or *chorale*) effect was achieved by spinning the drum slowly. Great care is necessary in the use of these effects on today's keyboards as the realism of a sound can be either enhanced or totally destroyed by their use.

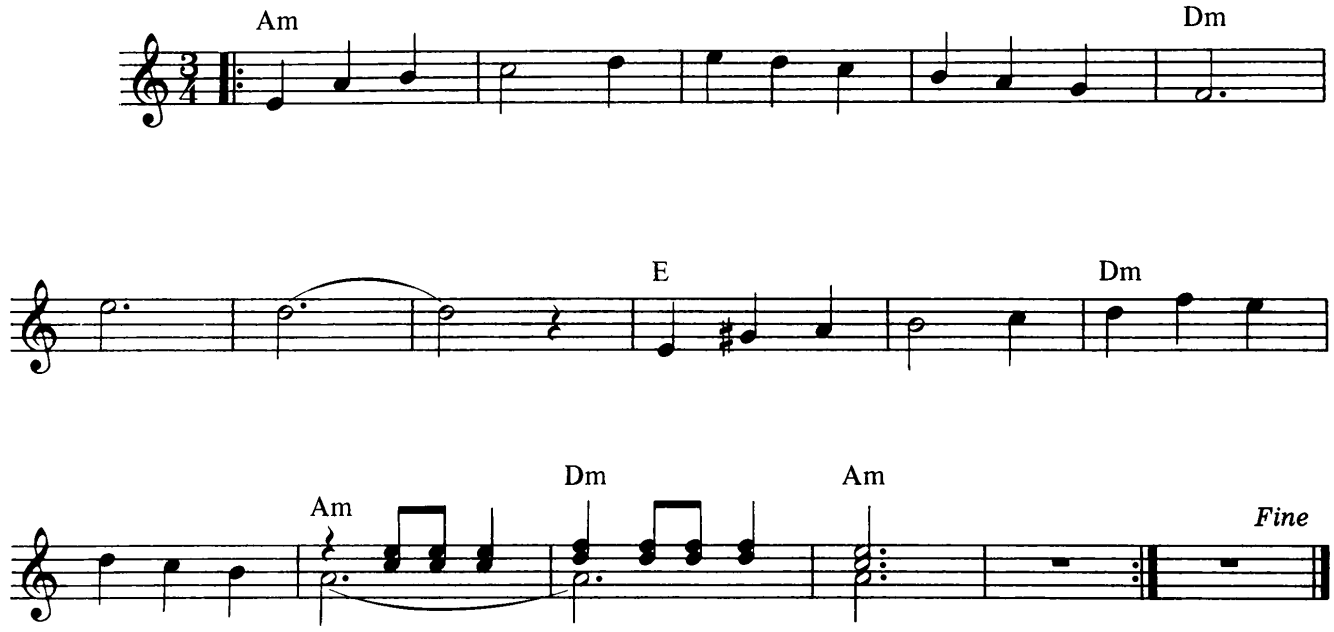
Tremolo

There are only a few preset voices on which tremolo can be used effectively, the obvious one being the Organ preset. A preset which would not normally sound good with tremolo is *piano*. However, a novelty effect can be achieved using tremolo to turn a piano into a *honky tonk piano* for playing a tune such as 'The Entertainer'. Never use tremolo with solo orchestral voices such as oboe, trumpet, piccolo or clarinet if you want to retain the realism. Tremolo can be used to good effect with *synthesizer* sounds. Another novelty sound, the French accordion, can be achieved in the following manner: select the violin preset, turn on the tremolo and play the following tune **'Under Paris Skies'**. Try to play in the same style as an accordion would be played, (this is much of the secret in achieving authentic sounds).

Under Paris Skies (Sous Le Ciel De Paris)

Words by Kim Gannon
Music by Hubert Giraud

SUGGESTED REGISTRATION: Violin + Tremolo (if available)
RHYTHM: Waltz
TEMPO: Medium



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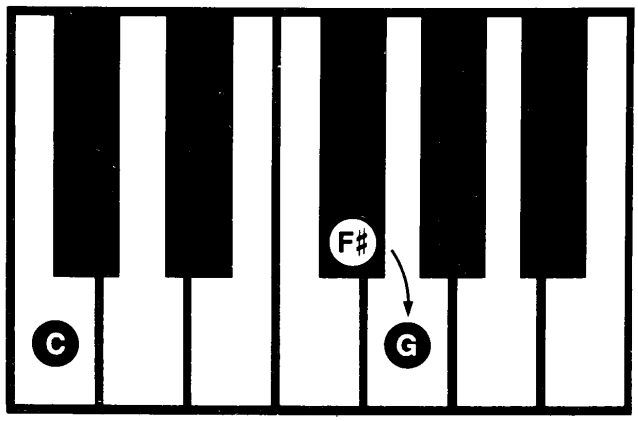
Chorus

This is a very useful effect, especially if you have stereo, as it can be used to *thicken up* almost any sound, with a few exceptions. For a realistic acoustic piano sound, for example, chorus should be Off, whereas chorus On gives the same preset an *electric piano* sound. Harpsichord is another preset which needs to be played *straight* for authenticity but the addition of chorus turns it into a *funky* harpsichord which is especially effective in the lower register. Chorus applied to the organ preset gives it a classical organ sound. Another novelty effect can be obtained using the oboe preset with chorus On to give a bagpipe sound. Play the following tune **'Scotland The Brave'**, but instead of playing a chord accompaniment, hold the **C** Key in the left hand to simulate a bagpipe drone and flick from the **F#** key above to the **G** key with your thumb, in a regular rhythm, as shown in the diagram on the right.



Hold **C** with little finger

Use thumb to 'flick' from **F#** to **G** (twice every bar)

Scotland The Brave

Traditional

SUGGESTED REGISTRATION: Oboe + Chorus (if available)

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Trio/Duet (Auto Harmonising)

Known by a number of different names by different manufacturers, the effect of this feature is to add a harmony note *(Duet)* or chord to your one finger melody playing giving the impression that you are playing with several fingers in the right hand. Like most features, care must be taken not to *overdo* its use. Trio or Auto-Harmonise would not normally be used with solo voices such as oboe, clarinet or piccolo, (although *Duet* can be quite effective on these instruments). Think of the way that an instrument is played in an orchestra or band.

Sounds like Brass (Trumpet/Trombone section in a band) or Organ, sound great when played with Auto-Harmonise. An important point to bear in mind is that Auto-Harmonise adds two or three notes BENEATH the note that you are playing, which can create a very muddy sound if you are playing low down on the keyboard. If this is the case, just play an octave higher. Play the next song **'Moonglow'** using the Swing rhythm and the *Brass* or *Organ* sound on the right hand with *Trio* (Auto-Harmonise) ON.

Now play it again but with a *Piano* setting on the right hand. This gives you the *George Shearing* sound.

Portamento

Portamento means to slide smoothly from one note to another. Having selected this option (if available on your keyboard) the first note played on the keyboard will sound normally, but on playing a subsequent note, the pitch will glide smoothly from the first note to the second and subsequent notes. *Portamento* can be used to emulate sounds like the Hawaiian Guitar or Slide Trombone. Select *Trombone* together with *Portamento* and play the song **'Moonglow'**. Play it fairly slowly, as the portamento needs time to slide from one note to the next.

Transpose

This is particularly useful when accompanying a singer (or singing along yourself), when the key that you are playing in is not suitable for singing to i.e. too high or too low. Transpose allows you to move the pitch of the music up or down in steps of a semi-tone while the notes you play remain unchanged. Hence, if you are playing in an easy key like C major, but the singer wants to sing in A♭, you can transpose four steps down, then when you play the C key, an A♭ will sound, play a D key a B♭ will sound and so on. This is also very useful when playing *easy* arrangements of songs which have been transposed into an easy Key, as quite often the *mood* of a song is changed when the Key is changed, e.g. some keys have a *dull* sound while other keys have a *bright* sound.

Play the song **'I'd Like To Teach The World To Sing'**, as it is written, in the key of 'F Major'. Then use the *Transpose* option on your keyboard to move the pitch up *four* semitones (see your keyboard owner's manual for details of how to do this). Play the song again exactly as you did before. Hear the difference? Although you are still playing in the key of 'F Major', you are listening to the song in 'A Major' and it has taken on a much brighter sound.

Moonglow

Words & Music by
Will Hudson, Eddie de Lange & Irving Mills.

SUGGESTED REGISTRATION: Jazz Organ or Brass
(Elec. Piano)

RHYTHM: Swing
TEMPO: Medium

C Cm G A7
It must have been moon - glow, way up in the blue,
Am7 D7 G Eb7 Cm G
It must have been Moon - glow, that led me straight to you.
C Cm G A7
I still hear you say - ing "Dear one hold me fast"
Am7 D7 G Eb7 Cm G
And I start in pray - ing Oh Lord please let this last.
G7 F#7 F7 E7
We seemed to float right through the air,
A7 D7
Heav - en - ly songs seem to come from ev - 'ry - where.
C Cm G A7
And now when there's Moon - glow, way up in the blue,
Am7 D7 G Eb7 Cm G
I al - ways re - mem - ber that Moon - glow gave me you.

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I'd Like To Teach The World To Sing

Words & Music by Roger Cook
Roger Greenaway, Billy Backer & Billy Davis

SUGGESTED REGISTRATION: Trumpet or Piano
RHYTHM: Swing or Bounce
TEMPO: Medium Fast

No chord
F
G7
I'd like to build the world a home and fur-nish it with love,
C7
B♭
C7
Grow ap - ple trees and hon-ey bees and snow-white tur-tle doves. I'd
𝄋
F
G7
C7
like to teach the world to sing in per-fect har-mo-ny, I'd like to hold it
B♭
F
in my arms and keep it com- pa - ny. I'd like to see the

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G7
C7
world for once all stand-ing hand in hand, And hear them ech - o
B♭
F
Fine
B♭
through the hills for peace through-out the land. That's the song I hear,
F
G7
C7
Gm7
C7
Gm7
C7
Let the world sing to - day, A song of peace that ech-oes on and
B♭
F
C
C7
nev - er goes a-way. Put your hand in my hand, let's be-gin to -
F
C
C7
D.S. al Fine
-day. Put your hand in my hand, help me find the way. I'd

Now play the next song **'Mrs Robinson'** and see how many of the features we have discussed, you can incorporate into your performance.

Mrs Robinson

Words & Music by Paul Simon

SUGGESTED REGISTRATION: Saxophone or Piano
RHYTHM: Swing
TEMPO: Medium Fast

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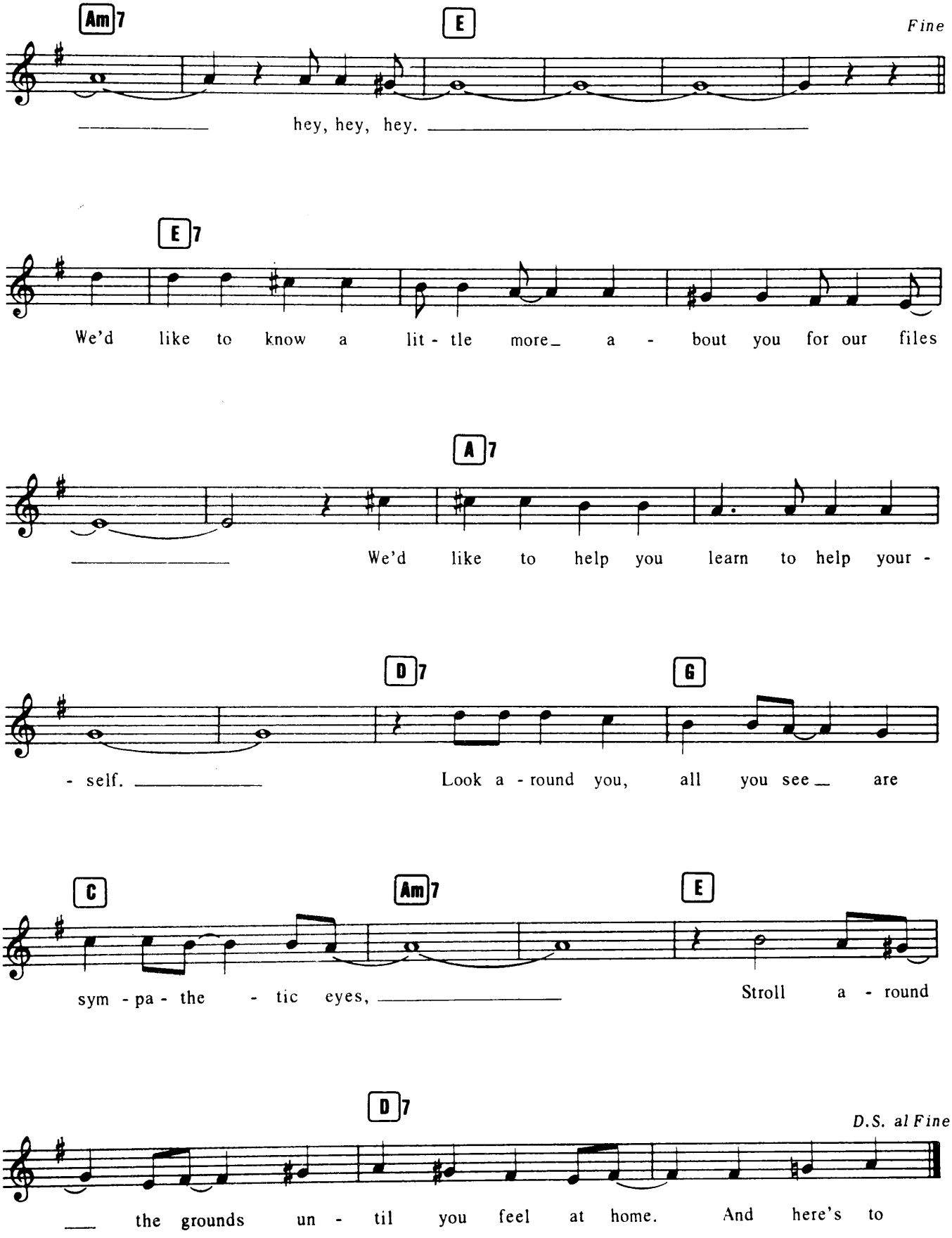

Am7
E
Fine
hey, hey, hey.
E7
We'd like to know a lit - tle more a - bout you for our files
A7
We'd like to help you learn to help your -
D7
G
- self.
Look a - round you, all you see are
C
Am7
E
sym - pa - the - tic eyes,
Stroll a - round
D7
D.S. al Fine
the grounds un - til you feel at home. And here's to

Sustain

If you have ever depressed a key on a piano, you may have noticed that if you let go of the key immediately the sound stops at once, but if you hold the key down the sound dies away slowly. The latter effect is called *sustain*. Many portable keyboards have a Sustain option which can be applied to any sound. Like most effects, Sustain is not suitable for use with certain sounds or when playing certain songs. Usually Sustain can enhance percussive sounds like piano, harpsichord, guitar and vibes except when playing fast pieces, as the notes then run into one another.

Orchestral strings is another type of sound that benefits from the addition of Sustain, especially when playing slow ballads. Sounds which don't sound good with Sustain include all the orchestral solo sounds like Trumpet, Oboe, Saxophone, Flute and Piccolo. Sustain detracts from the realism of these sounds. A few keyboards have adjustable Sustain and in these cases a quite reasonable *reverberation* effect can be obtained by applying a small amount of Sustain to any sound.

Pitchbend Wheel

A few keyboards have this feature, which enables you to *bend* the pitch of a note up or down. This can be used to emulate the *string bending* effects that guitarists use, or maybe a Trombone slide. Play a note on the keyboard and move the wheel away from you to raise the pitch. Usually the wheel is sprung so that it returns to normal pitch when you release it. The best way to use this effect is when playing a long sustained note such as the long notes in the song **'Can't Buy Me Love'**, (see page 4).

Introductions (or Intro's)

Learning how to create your own introductions will make your playing sound exciting and professional. Introductions are usually 4 bars in length, they set the mood for both the listener and the player.

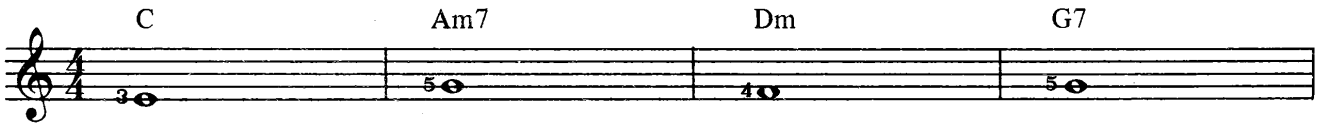
Try playing this simple introduction in the **key of C**.

| C | Am7 | Dm | G7 |

You can play this using one finger chords with the left hand or you can finger the chords yourself.

If you are unfamiliar with fingered chords check out the master chord chart included in this book. Learning how to finger simple left hand chords will allow you to progress to more advanced accompaniments not available in the easy play mode. It will also give you a knowledge of how chords are constructed.

As a first step try playing this simple *melodic line* together with your left hand chords. (In most cases straight minor chords can be substituted for minor sevenths but they will not sound as interesting).



Another example using the same chord sequence.

Here is another chord sequence which can be used for a tune in the **key of C major.**

| C | E♭dim | Dm | G7 |

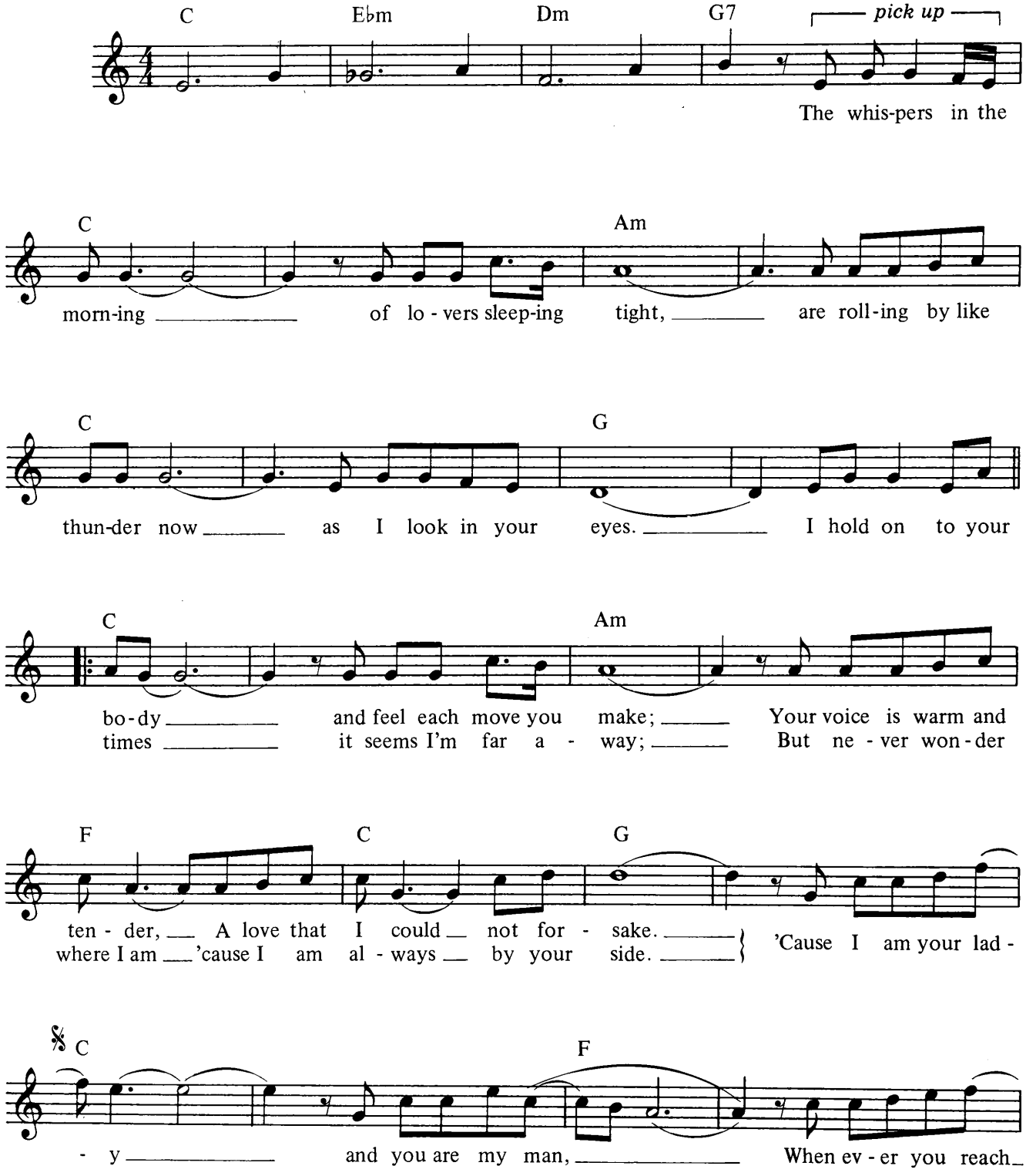
Here is a right hand melodic line which fits with it.

This introduction leads very nicely into the Jennifer Rush hit **'The Power Of Love'**. Notice how the B note in the last bar has to be shortened to allow for what is called the *pick-up* into the first bar of the song. This is a frequent occurrence.

The Power Of Love

Words & Music by
C. de Rouge, G. Mende, J. Rush & S. Applegate

SUGGESTED REGISTRATION: Guitar or Pop Organ
RHYTHM: Rock or Pop
TEMPO: Medium


C
Eb m
Dm
G7
pick up
The whis-pers in the
C
Am
morn-ing of lo - vers sleep-ing tight, are roll-ing by like
C
G
thun-der now as I look in your eyes. I hold on to your
C
Am
bo-dy and feel each move you make; Your voice is warm and
times it seems I'm far a - way; But ne - ver won-der
F
C
G
ten - der, A love that I could not for - sake.
where I am 'cause I am al - ways by your side.
'Cause I am your lad -
C
F
- y and you are my man, When ev - er you reach

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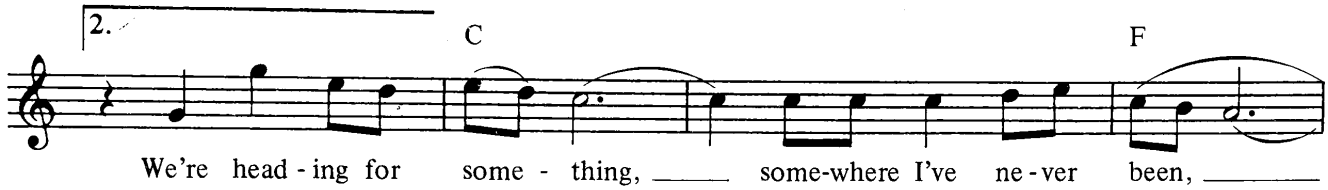
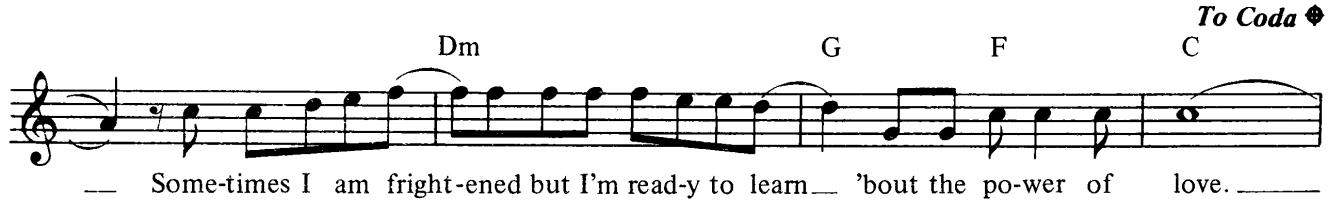
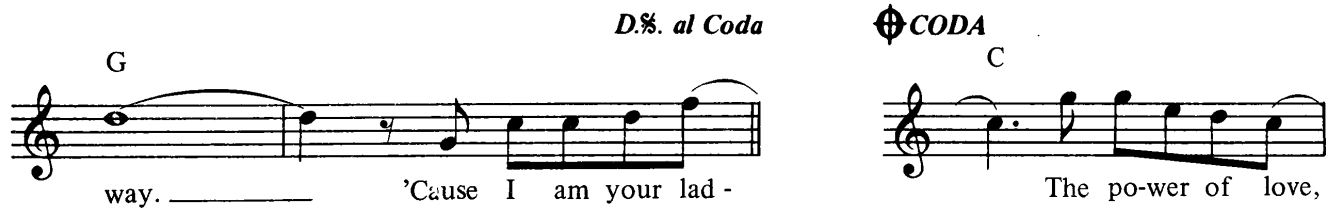
Dm
G
1.
for me I'll do all that I can. Ev - en though there may be


2.
C
F
We're head - ing for some - thing, some-where I've ne - ver been,


To Coda
Dm
G
F
C
Some-times I am fright-ened but I'm read-y to learn 'bout the po-wer of love.

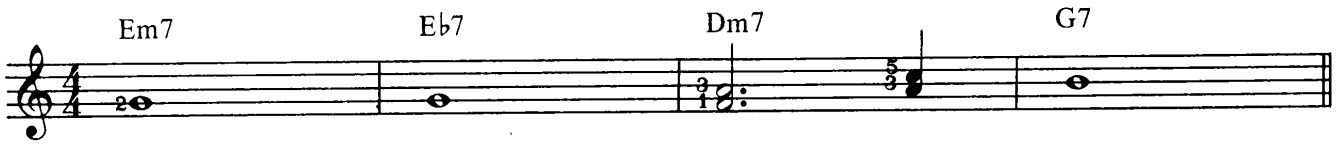
F
G
C
F
G
The sound of your heart beat - ing made it clear sud - den-ly.

Am
F
G
C
F
The feel - ing that I can't go on is light years a -


D.%. al Coda
CODA
G
C
way. 'Cause I am your lad -
The po-wer of love,

F
C
The po-wer of love, The po-wer of love.

Here is another intro. This one makes use of two part harmonies, which means adding to the melody another note which harmonises with it.



This introduction is used here to lead into the main section of 'Don't Cry For Me Argentina'.

Don't Cry For Me Argentina

(Main Section)

Music by Andrew Lloyd Webber
Lyrics by Tim Rice

SUGGESTED REGISTRATION: Violin or Pop Organ
RHYTHM: Bossa Nova or Rock
TEMPO: Slow

Em7 Eb7 Dm7 G7 C
I had to let it
F
hap - pen, I had to change; Could - n't stay all my life down at
G7 C
heel: Look-ing out of the win - dow, stay-ing out of the sun.
Am D7
So I chose free - dom, Run-ning a - round try - ing ev - 'ry - thing new, but
G D7 G
no - thing im - pressed me at all, I ne - ver ex - pect - ed it to.
C
Don't cry for me Ar - gen - ti - na, the truth is I nev - er

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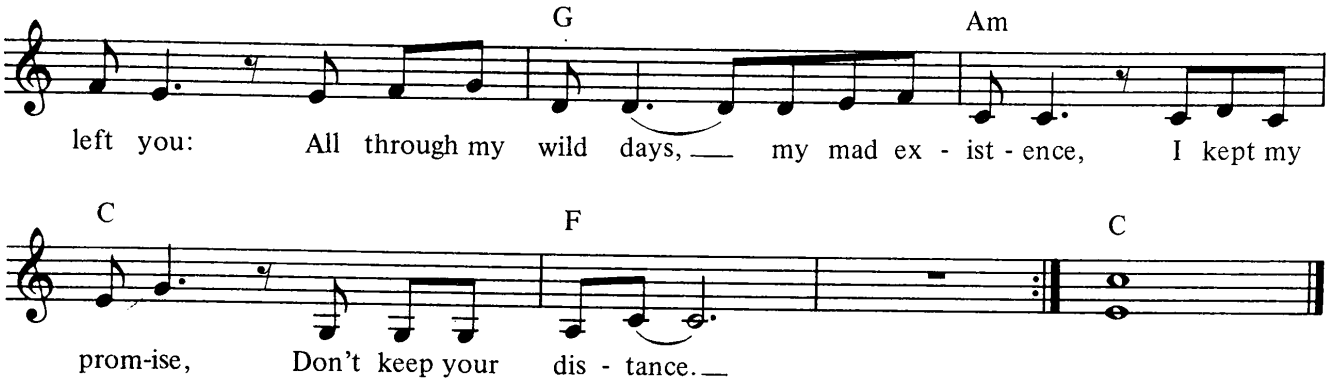


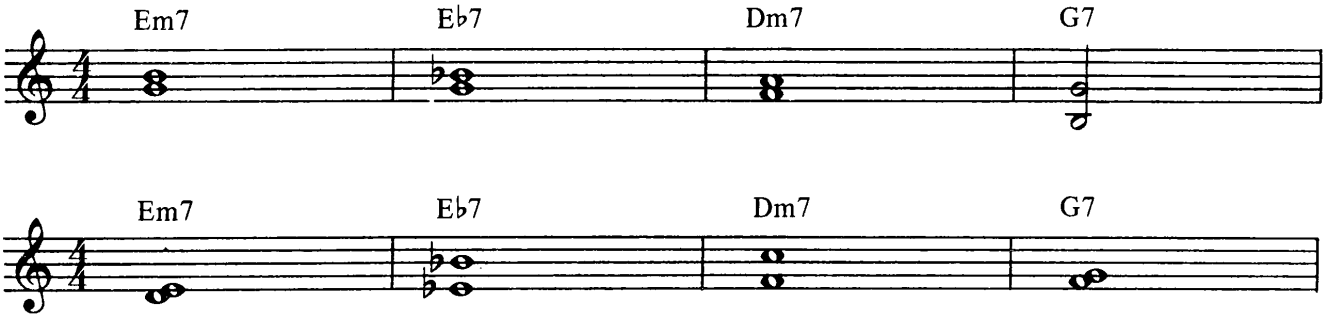
Adding another part to the right hand melody line gives it a more interesting and fuller sound. Look at this example.

If you look at your master chord chart you will see that what has been written for the right hand in the above introduction is simply a section of the left hand chord transferred to a higher position on the keyboard for the right hand to play.

Any notes shown for a particular chord in the accompaniment can be *doubled* with the right hand, but some combinations sound better than others.

Experiment yourself and see what effects you can produce. The best effect is obtained when the chords produce a pleasing melodic line.

Here are two examples of another introduction in the key of C. The right hand part of the first one *flows* smoothly, the second *jumps around* too much to be pleasing to the ear.



Try using version one of this introduction to lead into '**Bridge Over Troubled Water**'. (Watch out for the pick-up).

Bridge Over Troubled Water

(With chordal intro pick-up)

Words & Music by Paul Simon

SUGGESTED REGISTRATION: Pop Organ or Piano
RHYTHM: Rock or Pop
TEMPO: Slow

Em7 Eb7 Dm7 G ⌐pick up¬
When you're
C F C F
wea - ry feel - in' small, when tears are
C F C F C
in your eyes I'll dry them all. I'm on your
G7 C C7 F D
side when times get rough and friends just can't be
G C F C A F E
found, like a bridge o - ver trou - bled wa - ter I will lay me
Am C F C A F G
down, like a bridge o - ver trou - bled wa - ter, I will lay me
C F C F ⌐pick up¬
down.
When you're
*

*Play these notes only when making a repeat.

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Another way to create introductions (or intro's as they are sometimes called) is to use the last four bars of a tune to lead in to the start of the melody.

Here is an example:

Where Have All The Flowers Gone

(Last four bars of melody used as introduction.)

Words & Music by Pete Seeger

SUGGESTED REGISTRATION: Flute or Oboe
RHYTHM: Swing
TEMPO: Medium

Last four bars of melody used as introduction
Dm G G7 C
Melody starts here
C Am Dm7 G
Where have all the flow - ers gone? Long time pass - ing.
C Am F G7 C
Where have all the flow-ers gone? Long time a - go. Where have all the
Am Dm7 G7 Dm
flow - ers gone? The girls have picked them ev - 'ry one. When will they
C Dm G G7 C
ev - er learn? When will they ev - er learn?

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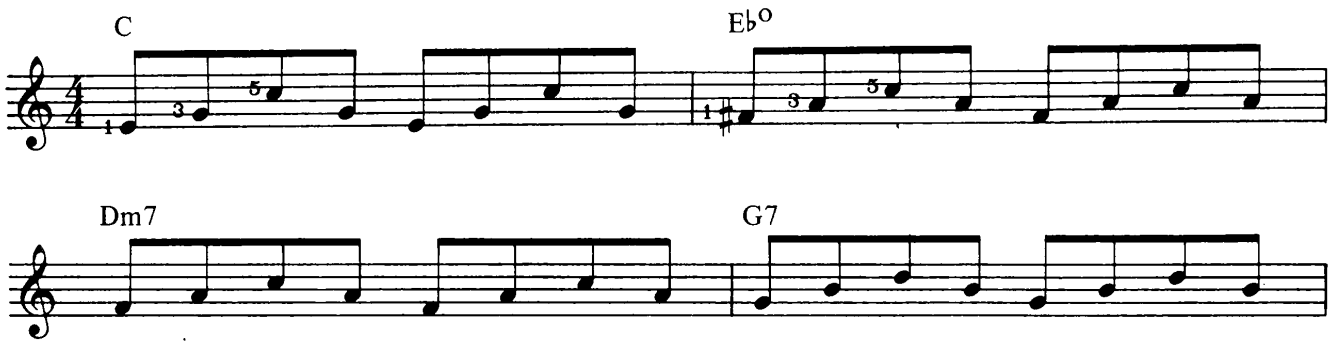
Arpeggio introductions and accompaniments

You have learnt how to transfer notes from the left hand chord and play them with your right hand. Now you can see how to turn those notes into Arpeggios, or *Broken Chords* as they are sometimes called.

An arpeggio is a chord where instead of all the notes being played simultaneously, they are played one after the other (usually starting at the lowest note), much as a harp is played. This is a very useful technique to master, as it can be used not only for intro's but also as an alternative left hand accompaniment option.

Here is an Arpeggio style introduction:



At the back of this book you will find a selection of introductions written out in the most popular keys. Experiment with the different sequences using both arpeggio and chordal styles.

Arpeggios can be used very effectively as an accompaniment to a singer or instrumentalist. Written out opposite are the melody and chords of **'Sailing'** with Arpeggio introduction.

Harmonies and Counter-Melodies

Broadly speaking a harmony is two or more notes which when played together sound pleasing to the ear. A counter-melody is a series of notes played at the same time as the main melody of a song thus creating a harmony. Playing a counter-melody at the same time as playing the melody and accompaniment of a song requires a fair degree of skill. This is where your keyboard will be able to help if it has a *Music Programmer* (or *Sequencer*).

Music Programmer (or Sequencer)

This is one of the most exciting innovations on modern keyboards, enabling you to record either a chord sequence or a melody or both and play along with it. A great way of using this feature is to record a *chord sequence* (if available on your keyboard) and a *counter-melody* into the memory of your keyboard, then play the melody of the song together with the pre-recorded chords and counter-melody.

Now try **'Sailing'** on page 28 with the simple counter-melody provided made up of arpeggios, as encountered in the previous section. Consult the relevant section in your keyboard owner's manual relating to the Music Programmer (or Sequencer). First record the chord sequence, then record the counter-melody while the chord sequence is playing back. If your keyboard has the facility to record the counter-melody using a different group of voices from the ones you're using to play the melody, this can enhance the effect. If not, play the counter-melody at a different octave from the melody i.e. higher or lower on the keyboard.

An arpeggio is most effective when played with a *decaying* sound e.g. Piano, Vibes, Harpsichord or Organ with sustain added. Once you have recorded the chord sequence and counter-melody, you are ready to add the melody. Simply set the chord sequence and counter-melody to playback and *start*. Remember that you have three and a half bars of introduction before the melody starts.

Sailing

(With arpeggio introduction)

Music by Gavin Sutherland

SUGGESTED REGISTRATION: Piano & Strings
RHYTHM: Soft Rock
TEMPO: Medium Slow

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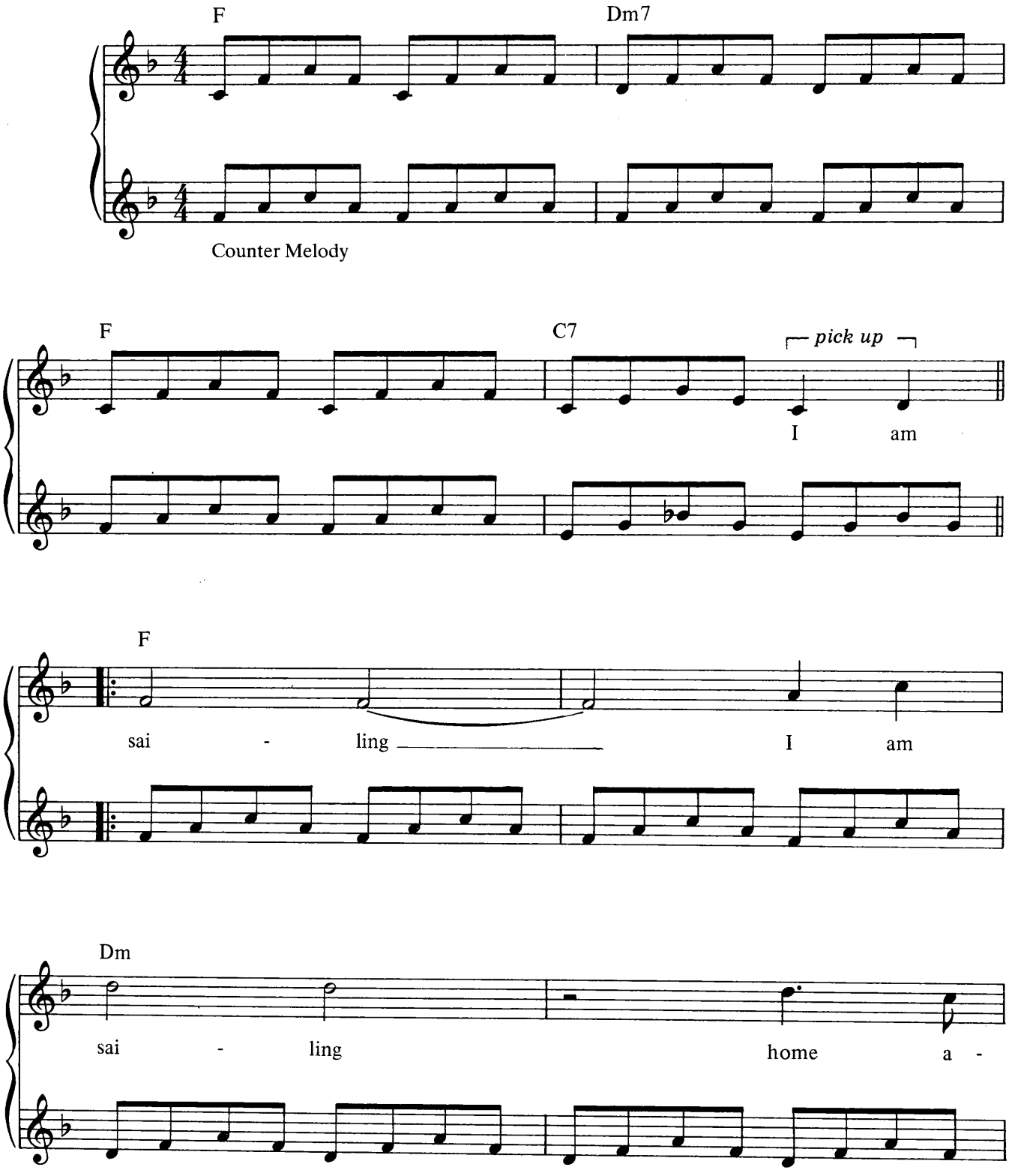
Sailing

(Melody, Counter-Melody and Chords)

Words & Music by Gavin Sutherland

SUGGESTED REGISTRATION: Flute or Piccolo + Chorus
RHYTHM: Rock or 8 Beat
TEMPO: Medium



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Bb
gain
'cross
the
F
sea.
I
am
Gm
Dm
sai - ling
stor - my
wa - ters
Gm
Bb
to be
near
you
to be
F
1.
C7
2.
pick up
free.
I
am

Now let's try a more interesting counter-melody, this time with that beautiful song from the musical 'Chess', **'I Know Him So Well'**. You will find that occasionally the counter-melody takes over the melody and vice-versa. This is to provide continuity. Record the chords and counter-melody as before, then play the melody on top.

I Know Him So Well

(Melody, Counter-Melody and Chords)

Words & Music by
Benny Andersson, Tim Rice & Bjorn Ulvaeus

SUGGESTED REGISTRATION: Piano or Strings
RHYTHM: Rock or Pop
TEMPO: Medium Slow

C F C G7
Counter Melody
C G7 C
No - thing is so good it lasts e - ter - na - lly,
Am F
per - fect si - tu - a - tions must go wrong
C G7 F
But this has ne - ver yet pre - ven - ted me

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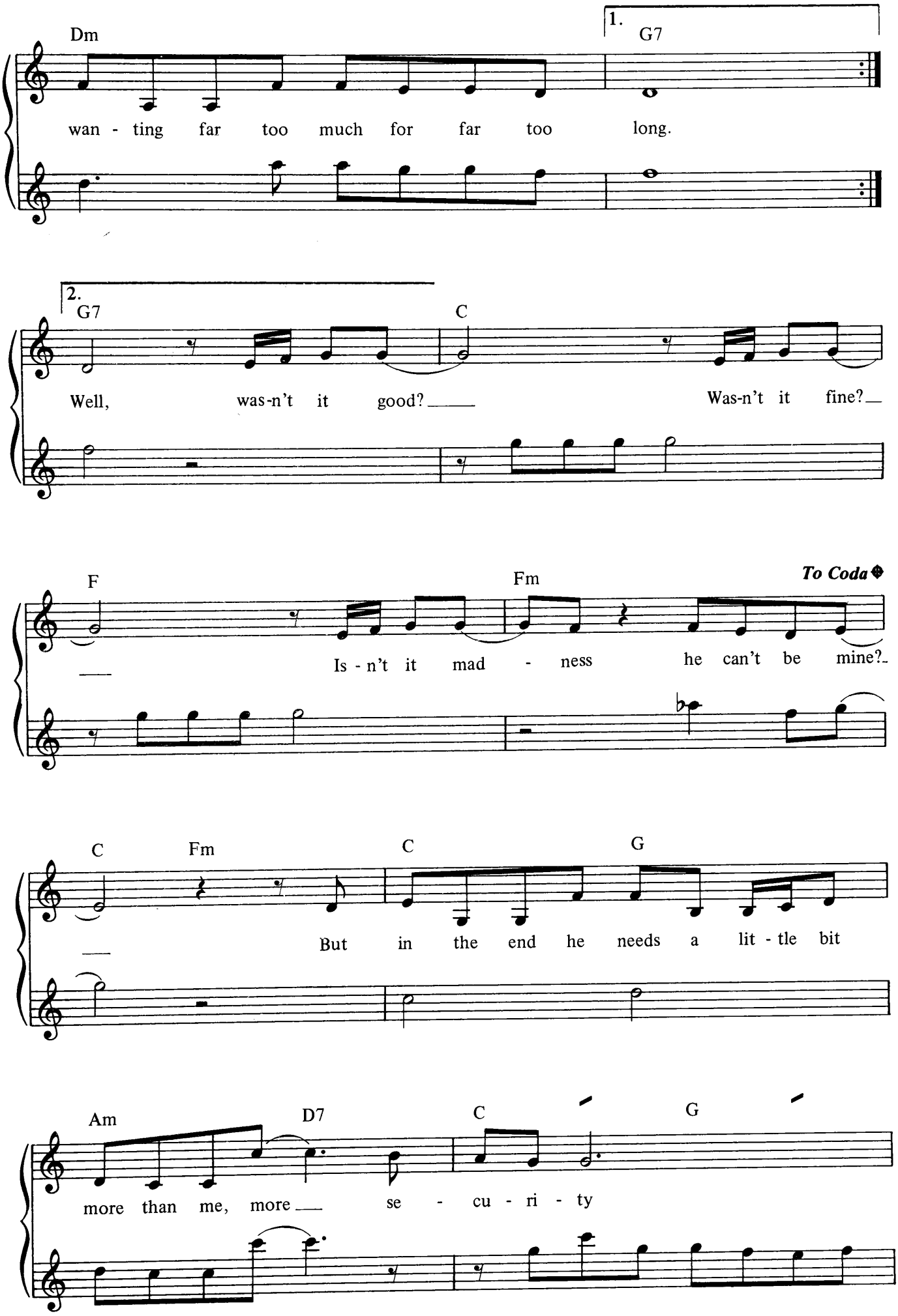
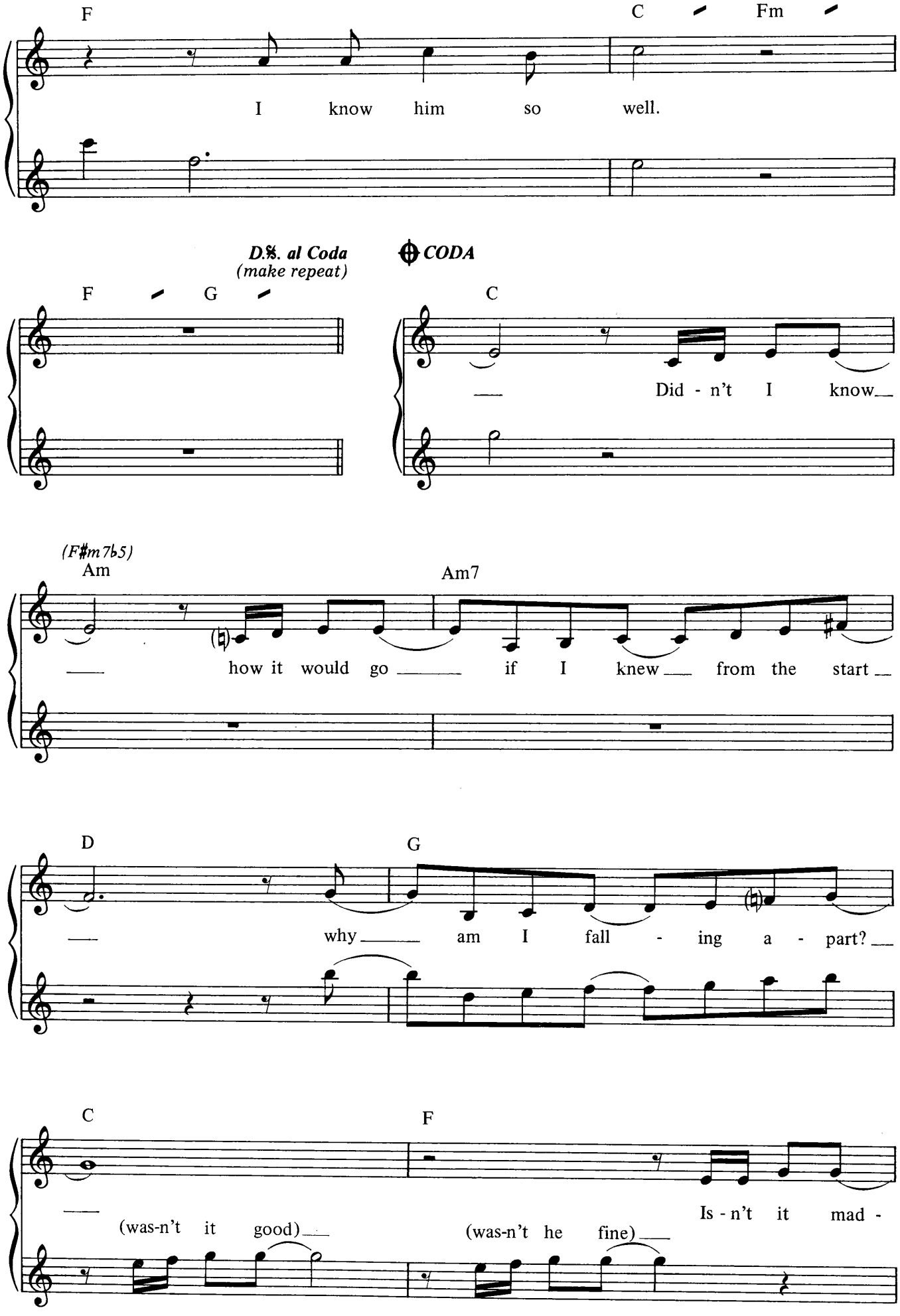
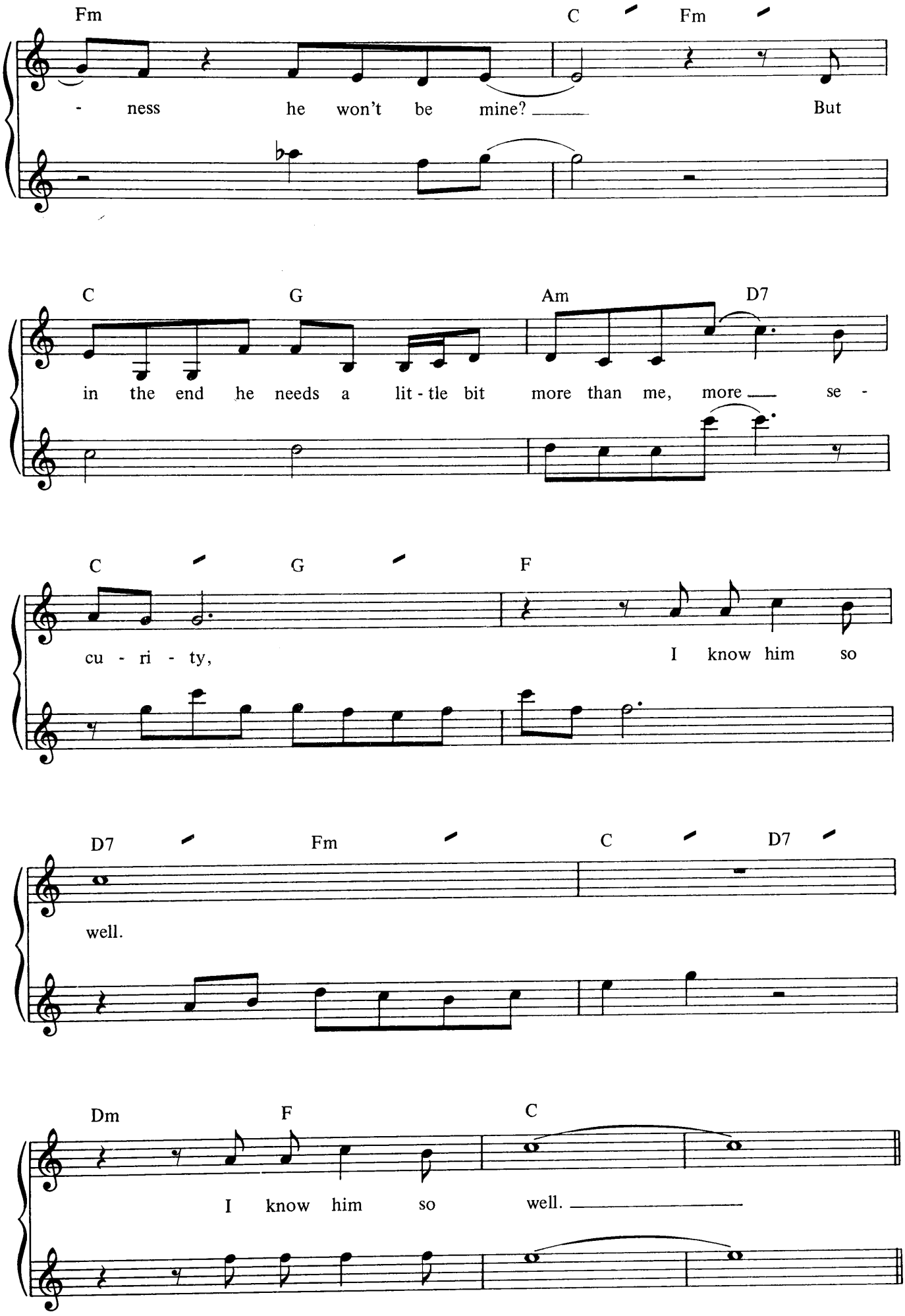

Dm
1.
G7
wan - ting far too much for far too long.
2.
G7
C
Well, was-n't it good? Was-n't it fine?
F
Fm
To Coda
Is - n't it mad - ness he can't be mine?
C
Fm
C
G
But in the end he needs a lit - tle bit
Am
D7
C
G
more than me, more se - cu - ri - ty


F
C
Fm
I know him so well.
D.S. al Coda
(make repeat)
CODA
F
G
C
Did - n't I know
(F#m7b5)
Am
Am7
how it would go if I knew from the start
D
G
why am I fall - ing a - part?
C
F
(was-n't it good)
Is - n't it mad -
(was-n't he fine)


Fm
C
Fm
- ness he won't be mine? But
C
G
Am
D7
in the end he needs a lit - tle bit more than me, more se -
C
G
F
cu - ri - ty, I know him so
D7
Fm
C
D7
well.
Dm
F
C
I know him so well.

Turn-Rounds

Turn-rounds are chord progressions which are used to create an interesting harmonic return to a section of a piece of music, usually the beginning of a verse or chorus.

Here is a typical example of the last two bars before a repeat.

These two bars can be made more interesting by utilising condensed versions of the introductions shown at the back of this book. As an example let us look at the C, Am, Dm7, G7 sequence. To form a four bar introduction you would play each chord for one bar. To form a two bar turn-round you would play each chord for half a bar (two beats). e.g.

Try turning all the introductions given at the back of this book into turn-rounds. You may need to experiment with different chord sequences to suit certain melody notes. In the example below the chord sequence replaces a C major chord and the melody note is a **'G'**.

Keep trying different combinations, you will soon learn to recognise which sequences make the best turn-round.

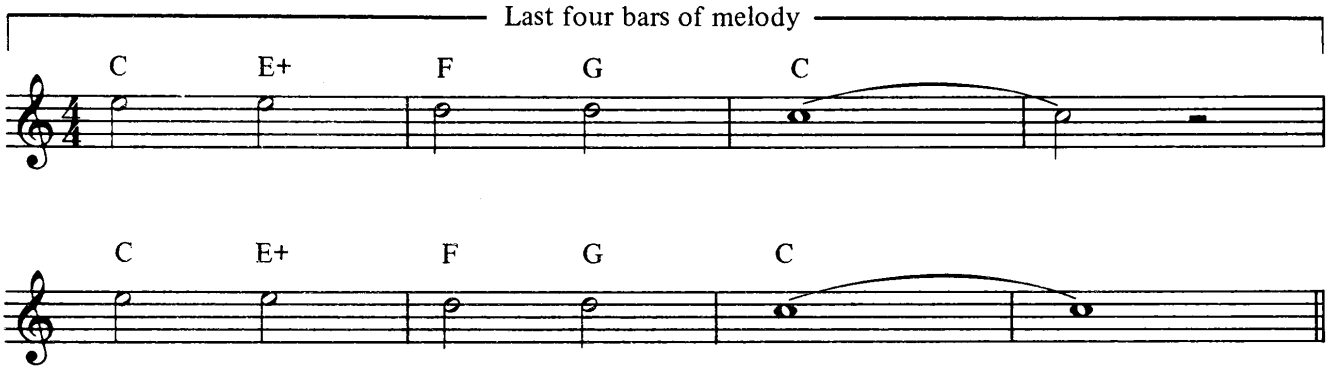
Creating Endings

One of the simplest methods of creating an interesting ending is to repeat the last four bars of a song.

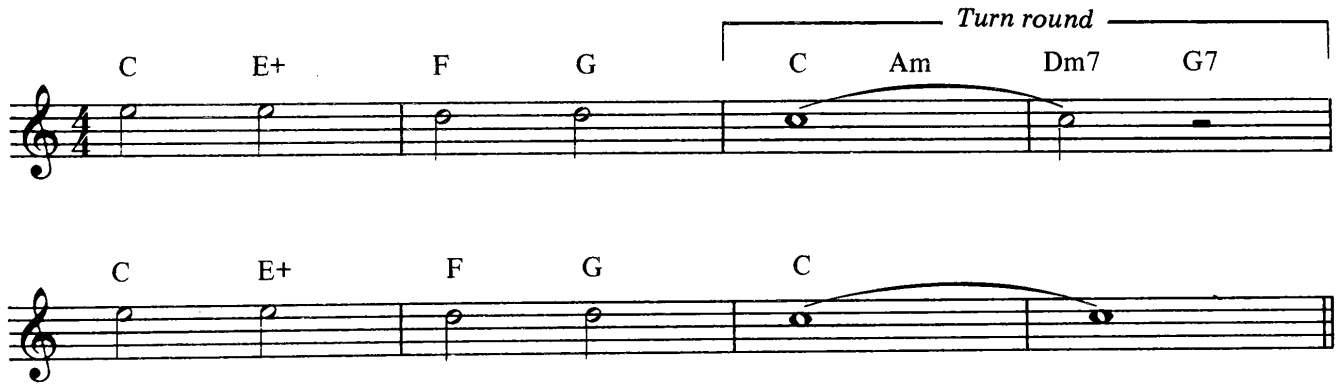
Here is an example using the last four bars of **'Climb Every Mountain'**.

Climb Ev'ry Mountain

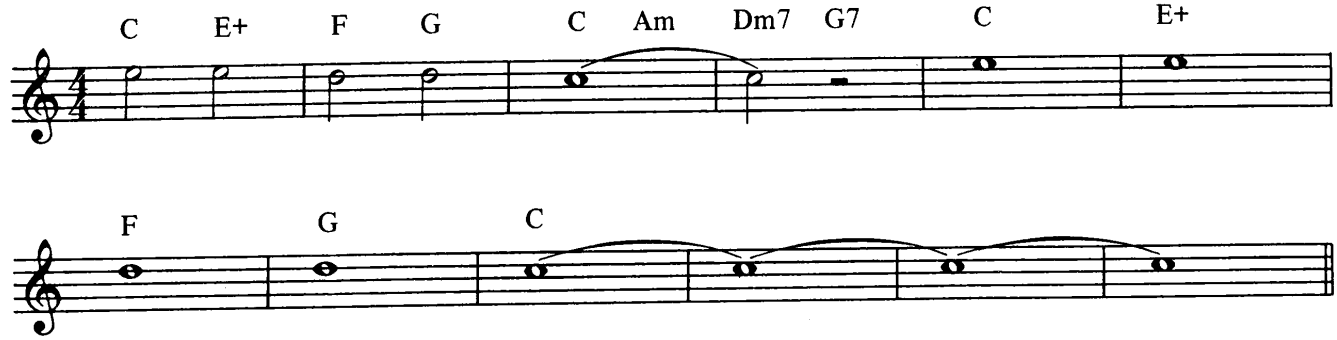
Words by Oscar Hammerstein II
Music by Richard Rodgers



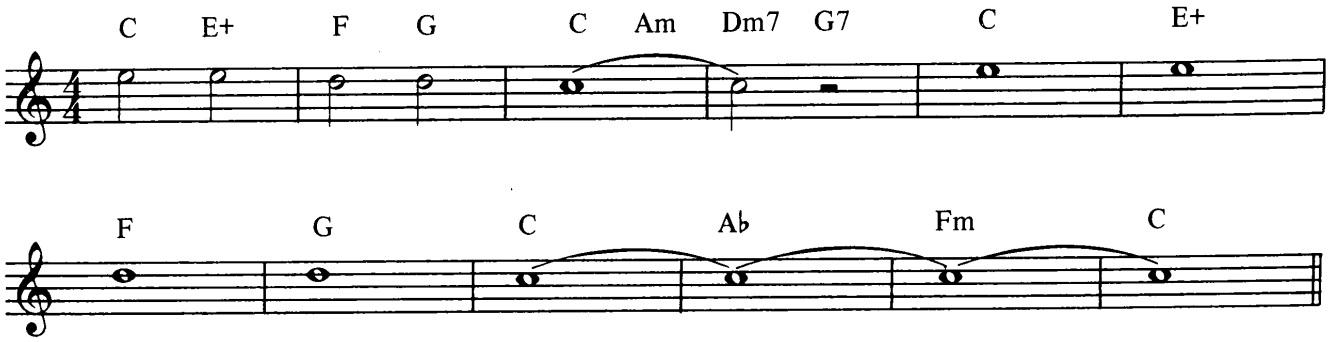
Turn-rounds can be incorporated in this form of ending.



Doubling the length of each note used in the repeated section can be effective.



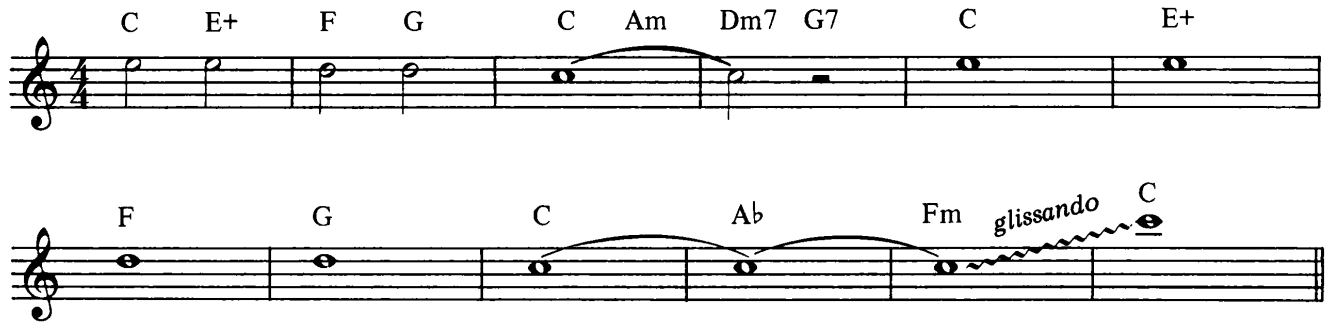
Holding a chord for the final four bars sounds a little boring, try playing these chords instead.



Here are the chords used for the last four bars transposed into the popular keys.

▮ C	▮ A♭	▮ Fm	▮ C	▮
▮ F	▮ D♭	▮ B♭m	▮ F	▮
▮ B♭	▮ G♭	▮ E♭m	▮ B♭	▮
▮ G	▮ E♭	▮ Cm	▮ G	▮
▮ D	▮ B♭	▮ Gm	▮ D	▮

A very *showy* ending can be achieved quite simply by using a *glissando*. This means to *slide up the scale*. In the following example, when you reach the final bar, instead of holding the last melody note, simply lean your hand to the right and run your finger up the keyboard to the same note an octave higher, playing all the *white* keys in between with the side of your finger.



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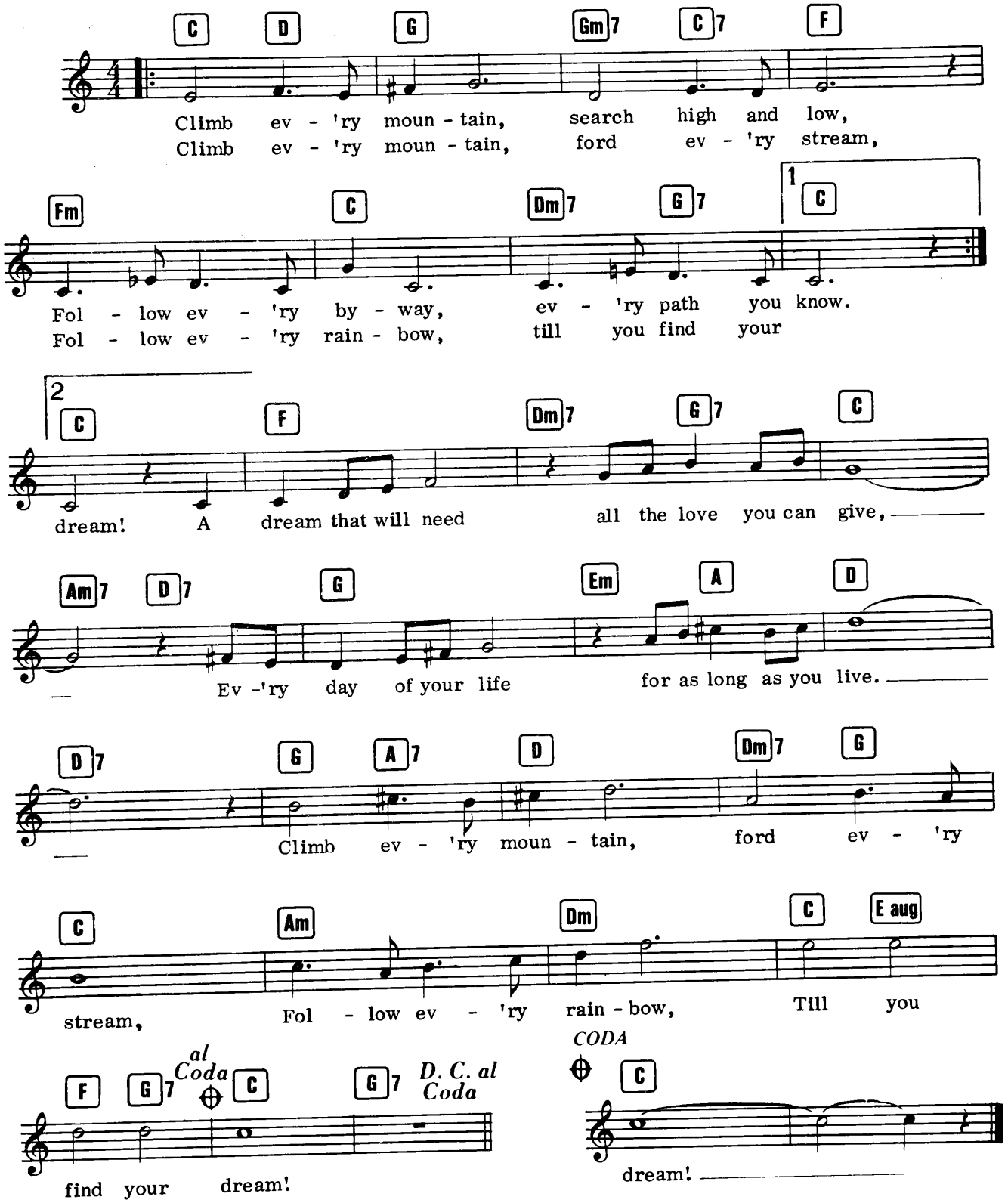
As always, experiment with different types of endings. Find the one which best suits the piece you are playing.

Climb Ev'ry Mountain

Words by Oscar Hammerstein II
Music by Richard Rodgers

SUGGESTED REGISTRATION: Strings or Trumpet
RHYTHM: Swing (Ballad)
TEMPO: Medium Slow


C D G Gm7 C7 F
Climb ev - 'ry moun - tain, search high and low,
Climb ev - 'ry moun - tain, ford ev - 'ry stream,
Fm C Dm7 G7 1 C
Fol - low ev - 'ry by - way, ev - 'ry path you know.
Fol - low ev - 'ry rain - bow, till you find your
2 C F Dm7 G7 C
dream! A dream that will need all the love you can give,
Am7 D7 G Em A D
Ev -'ry day of your life for as long as you live.
D7 G A7 D Dm7 G
Climb ev - 'ry moun - tain, ford ev - 'ry
C Am Dm C E aug
stream, Fol - low ev - 'ry rain - bow, Till you
F G7 al Coda C G7 D. C. al Coda
find your dream!
CODA C
dream!

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Playing Melodies 'With Feeling'

Phrasing, and tasteful melodic embellishments are two key factors in creating a personal musical style.

Here are the first eight bars of 'San Francisco'. Play them through and then move on and see how you can add some personal touches.

I Left My Heart In San Francisco

(First eight bars, basic melody)

Music by George Cory

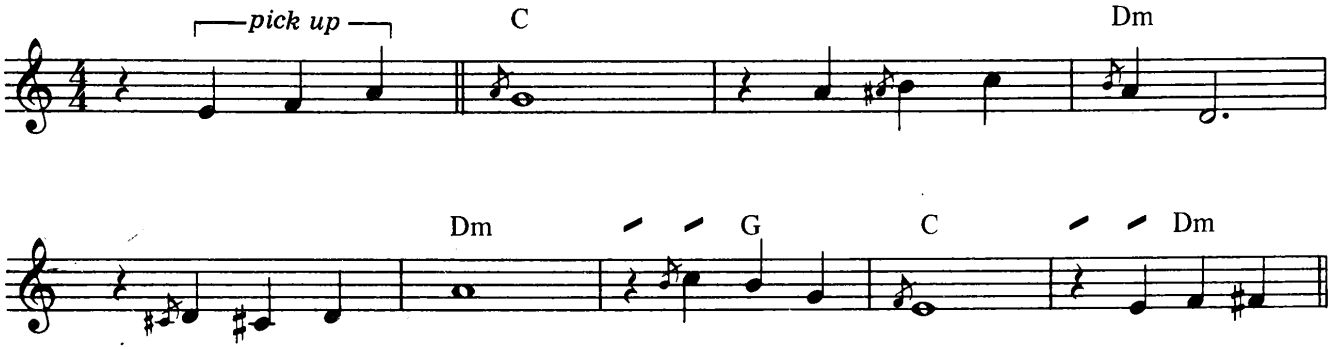
The most simple embellishment which you can add to a melody is the **grace note**.

Grace notes are ornamental notes not included in the basic timing of the bar. They are always written much smaller than the normal notes.

Play your grace notes as quickly as possible. So, in the following example hold the last note of the pick-up for almost its full length. Then tuck in the grace note just before the semibreve G which is due on beat 1 of the next bar.

In the same way, the grace note which occurs in bar three of the next example must be tucked in between the last beat of the second bar and the first beat of bar three.

(First eight bars, melody plus grace notes)



Try experimenting by adding your own grace notes to melodies. Sometimes steps of a tone sound best, sometimes steps of a semitone.

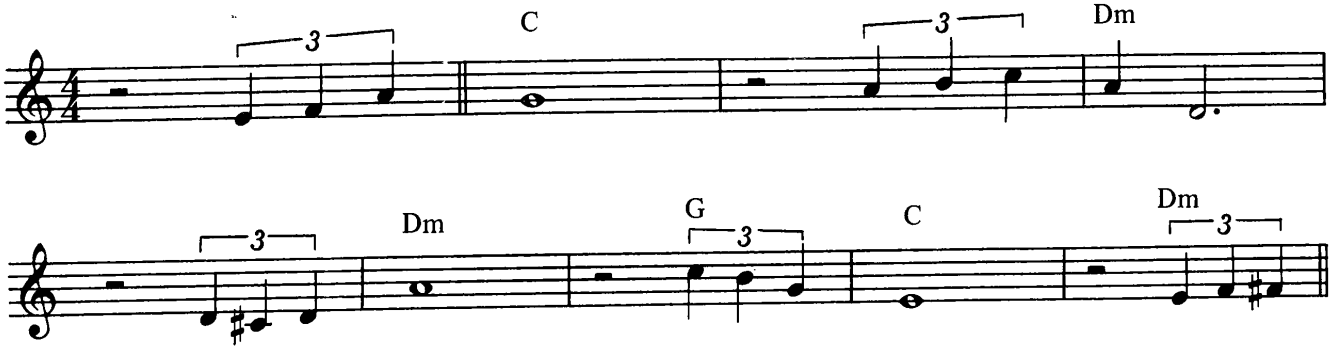
Another effect you can try is changing the time values of the notes. This example is written in a swing style.

(First eight bars swing style)

Here is an example using triplets.

For an explanation of *triplets*, see 'Start Playing Keyboard Book 2'.

(First eight bars using triplets)



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Here is the chorus of 'San Francisco' written out in full.

Experiment with all the effects you have learnt so far. Use the turn-round with the first time bars if you wish to repeat the chorus and with the second time bars for an ending.

I Left My Heart In San Francisco

(Full chorus and intro)

Words by Douglas Cross
Music by George Cory

SUGGESTED REGISTRATION: Piano or Pop Organ
RHYTHM: Swing
TEMPO: Medium

Em A7 A♭7 G7
I left my
C Dm
heart in San Fran - cis - co, high on a
Dm G C
hill it calls to me. To be where
C B7 Em
lit - tle ca - ble cars climb half - way to the stars!
Am D7
The morn - ing fog may chill the

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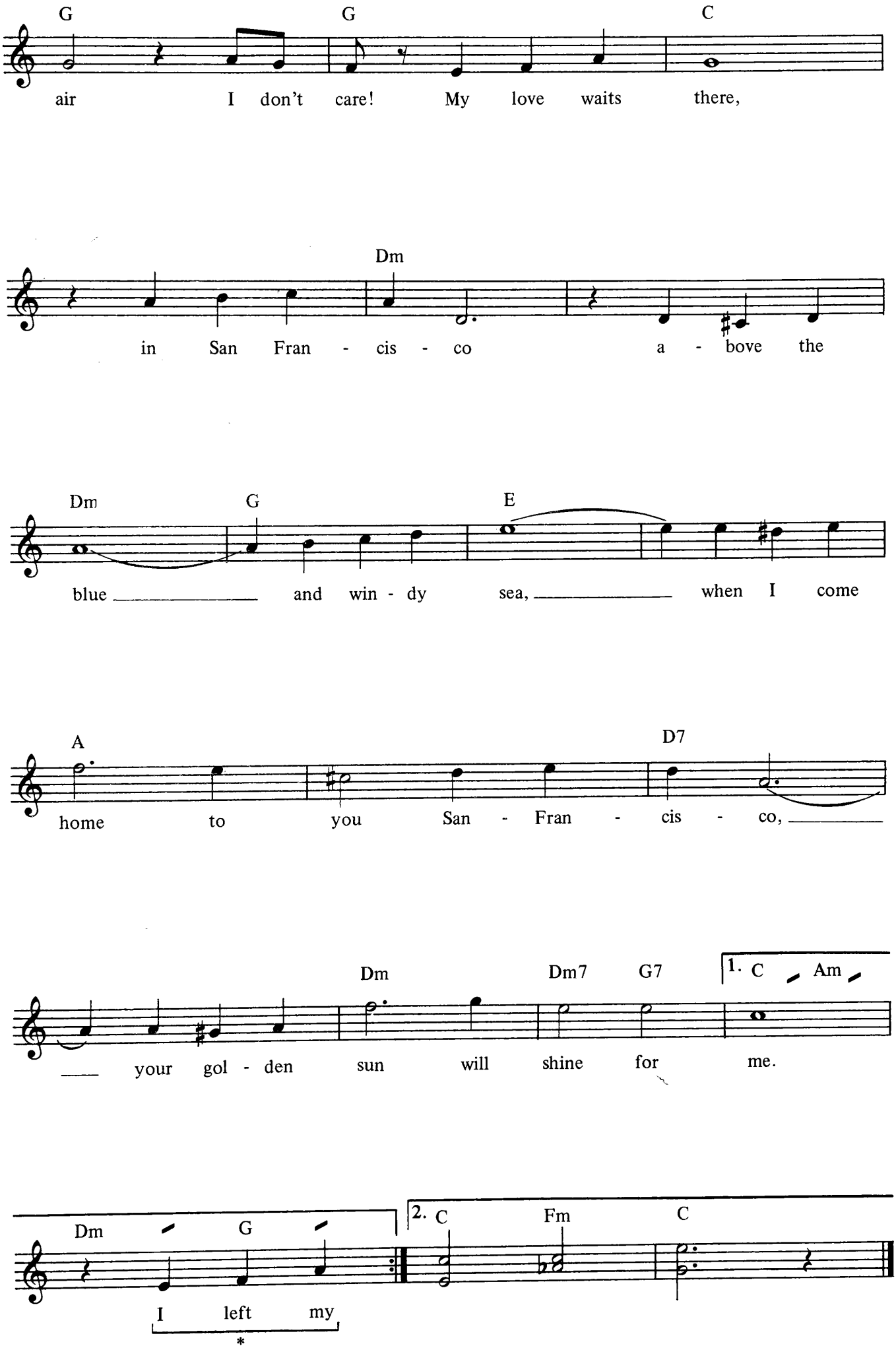
G G C
air I don't care! My love waits there,
Dm
in San Fran - cis - co a - bove the
Dm G E
blue and win - dy sea, when I come
A D7
home to you San - Fran - cis - co,
Dm Dm7 G7 1. C Am
your gol - den sun will shine for me.
Dm G 2. C Fm C
I left my
*

*Play these notes only when making a repeat.

Auto-Arpeggio

Finally, a feature available on a few keyboards, especially older ones, is the 'Auto-Arpeggio', which simulates the 'Arpeggio' technique which we covered earlier in this book. Any chord played when this is selected produces an arpeggio based on that chord. Play the following song 'House of the Rising Sun' with 'Auto-Arpeggio' selected.

House Of The Rising Sun

Traditional

SUGGESTED REGISTRATION: Pop Organ
RHYTHM: Rock. Arpeggio ON
TEMPO: Medium Slow

Gm B♭ C E♭ Gm B♭
There is a house in New Or - leans, They call the Ris - ing
D7 Gm B♭ C E♭
Sun. And it's been the ruin of man - y a poor boy, And
Gm D7 Gm B♭ C E♭ Gm D7
God, I know, I'm one.
Gm D7 Gm B♭ C E♭ Gm B♭
My moth - er was a tail - or, Sewed my new blue
on - ly thing a gamb-ler needs, Is a suit - case and a
D7 Gm B♭ C E♭ Gm D7
jeans. My fath - er was a gam - blin' man, Down in New Or-
trunk. The on - ly time he's sat - is - fied is when he's all a-
Gm B♭ C E♭ Gm D7 1 Gm D7 2 Gm
leans.
drunk.
The

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Appendix-Introductions

Key of C major
(no sharps or flats)

C	Am	Dm7	G7	leads to	C
C	E♭dim	Dm7	G7	leads to	C
Em	E♭7	Dm7	G7	leads to	C
C	B♭	A♭	G7	leads to	C
Em	A7	A♭7	G7	leads to	C
Cdim	Em7	Dm	A♭dim	leads to	C

Key of G major
(one sharp)

G	Em	Am7	D7	leads to	G
G	Edim	Am7	D7	leads to	G
Bm	B♭7	Am7	D7	leads to	G
G	F	E♭	D7	leads to	G
Bm	E7	E♭7	D7	leads to	G
Gdim	Bm7	Am	Cdim	leads to	G

Key of D major
(two sharps)

D	Bm	Em7	A7	leads to	D
D	Fdim	Em7	A7	leads to	D
F#m	F#7	Em7	A7	leads to	D
D	C	B♭	A7	leads to	D
F#m	B7	B♭7	A7	leads to	D
Ddim	F#m7	Em	B♭dim	leads to	D

Key of F major
(one flat)

F	Dm	Gm7	C7	leads to	F
F	A♭dim	Gm7	C7	leads to	F
Am	A♭7	Gm7	C7	leads to	F
F	E♭	D♭	C7	leads to	F
Am	D7	D♭7	C7	leads to	F
Fdim	Am7	Gm	B♭dim	leads to	F

Key of Bb major
(two flats)

B♭	Gm	Cm7	F7	leads to	B♭
B♭	D♭dim	Cm7	F7	leads to	B♭
Dm	B7	Cm7	F7	leads to	B♭
B♭	A♭	G♭	F7	leads to	B♭
Dm	G7	G♭7	F7	leads to	B♭
B♭dim	Dm7	Cm	E♭dim	leads to	B♭

Sometimes the first chord of a song is a minor chord, the root note of which is one step higher than the key you are playing in, e.g. key-'C', first chord Dm. In this case the following chord sequences can be used as introductions.

Key of C major

C	Adim	Em7	E♭7	leads to	Dm	or	Dm7
C	Em7	E♭7	A7	leads to	Dm	or	Dm7
C	C#dim	Em7	A7	leads to	Dm	or	Dm7

Key of G major

G	Edim	Bm7	B♭7	leads to	Am	or	Am7
G	Bm7	B♭7	E7	leads to	Am	or	Am7
G	G#dim	B7	E7	leads to	Am	or	Am7

Key of D major

D	Bdim	F#m7	F7	leads to	Em	or	Em7
D	F#m7	F7	B7	leads to	Em	or	Em7
D	D#dim	F#m7	B7	leads to	Em	or	Em7

Key of F major

F	Ddim	Am7	A♭7	leads to	Gm	or	Gm7
F	Am7	A♭7	D7	leads to	Gm	or	Gm7
F	F#dim	A7	D7	leads to	Gm	or	Gm7

Key of Bb major

B♭	Gdim	Dm7	D♭7	leads to	Cm	or	Cm7
B♭	Dm7	D♭7	G7	leads to	Cm	or	Cm7
B♭	Bdim	D7	G7	leads to	Cm	or	Cm7

Glossary

Arpeggio: an arpeggio consists of the notes of a chord played one after the other instead of simultaneously (usually starting at the lowest note).

Broken Chord: see Arpeggio.

Counter Melody: a melody played simultaneously with the main melody of a song thus creating a harmony.

Decay: the *dying away* of a sound e.g. Piano

Drum Fill: a feature on most portable keyboard rhythm units which enables you to recreate the *drum breaks* that a real drummer plays at appropriate moments in a song.

Glissando: to slide up (or down) the scale.

Grace Note: an extra note played very quickly before a melody note as an embellishment. Grace notes are always printed much smaller than the normal notes.

Harmony: two or more notes sounded together which are pleasing to the ear.

Introductions or Intro's: a short piece of music which precedes a song and sets the mood. An *Intro* can be just a sequence of chords or a melody with chords.

Music Programmer (or Sequencer): a feature which enables you to record a chord and/or melody sequence and then play it back while you play along with it.

Pitchbend Wheel: a control which allows you to *bend* the pitch of any notes played on the keyboard, up and down at will.

Portamento: when selected, the first note played on the keyboard will sound normally but on playing a subsequent note the pitch will glide smoothly from the first note to the second and subsequent notes.

Real Time: this refers to the recording (of a drum, chord or melody sequence) *live* rather than programming one step at a time (see Step Time).

Reverberation or reverb: this is the echo type of effect which you get when you play in a large room or hall. Not many keyboards have this effect but if your keyboard has variable sustain, a passable *reverb* can be obtained by setting the sustain control to minimum.

Rhythm Break: see Drum Fill.

Rhythm Intro/Ending: similar to Drum Fill but instead of using it in the middle of a song you use Intro at the beginning of a song and Ending obviously at the end of a song. Rhythm Intro and Ending are most effective when used with auto chords as the accompaniments are usually arranged to play as a *band* would play the beginning and end of a song.

Sequencer: see Music Programmer.

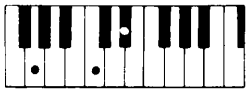
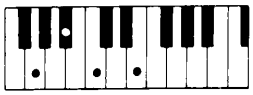
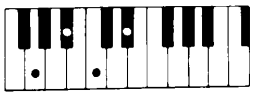
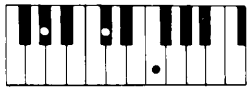
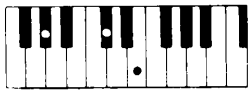
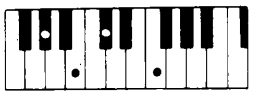
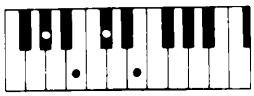
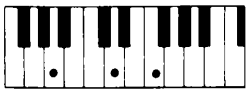
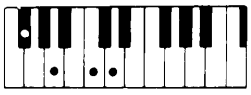
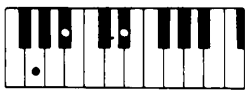
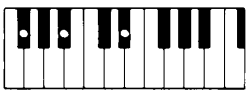
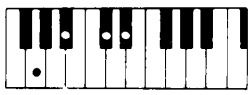
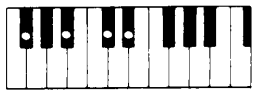
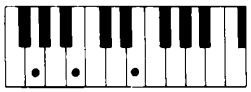
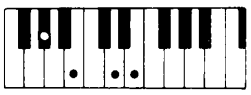
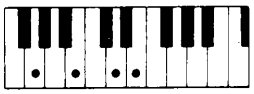
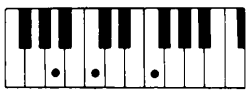
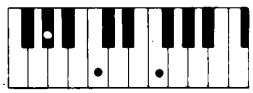
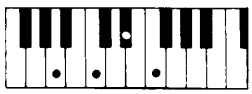
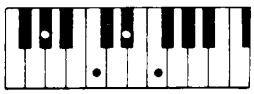
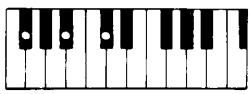
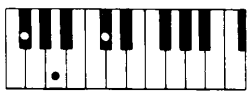
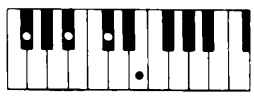
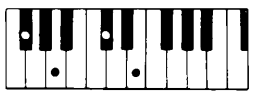
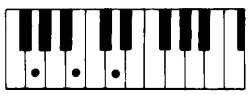
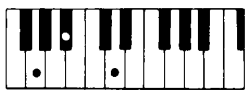
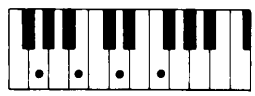
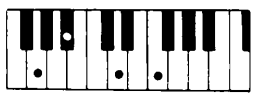
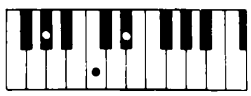
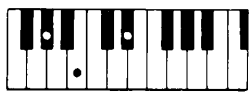
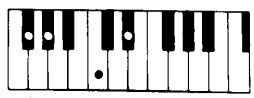
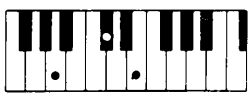
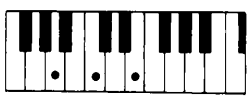
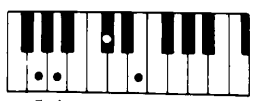
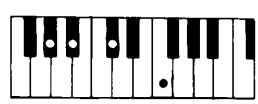
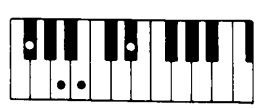
Step Time: refers to the programming (of a drum, chord or melody sequence) one step at a time.

Sustain: causes a note (or notes) to linger on and die away gradually when a key is released.

Synchro Start: when selected, rhythm and auto-chords are in *standby* mode and will start playing as soon as a key in the auto-chord section of the keyboard is pressed.

Vibrato: a regular fluctuation in pitch e.g. the *wobble* that a violinist applies to long notes.

MASTER CHORD CHART

	Major	Minor	Seventh	Minor seventh
C	5 2 1	 5 2 1	 5 3 2 1	 5 3 2 1
C♯ D♭	 4 2 1	 4 2 1	 4 3 2 1	 4 3 2 1
D	5 3 1	 5 2 1	 5 3 2 1	5 3 2 1
E♭	 5 3 1	 5 3 1	 5 3 2 1	 5 3 2 1
E	4 3 1	 5 3 1	 4 3 2 1	 5 3 2 1
F	 5 3 1	 5 3 1	 5 3 2 1	 5 3 2 1
F♯ G♭	 4 2 1	 4 2 1	 5 3 2 1	 5 3 2 1
G	 5 3 1	 5 3 1	 5 3 2 1	 5 3 2 1
A♭	 4 2 1	 4 2 1	 5 4 2 1	5 4 2 1
A	 4 2 1	 4 2 1	 5 4 2 1	5 4 2 1
B♭	4 2 1	4 2 1	5 4 2 1	 5 4 2 1
B	4 2 1	4 2 1	 4 3 2 1	4 3 2 1

Augmented and Diminished Chords. Most keyboards are programmed for 'Fingered' chord accompaniment on the augmented and diminished chord forms.

These distinctive sounding chords are often used in popular music, and have their own symbols.

Example:

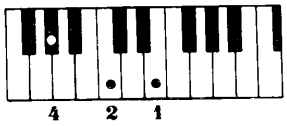
C augmented: C aug, C+

C diminished: C dim, C°

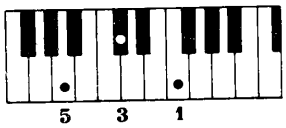
The chord shapes are easy to finger and learn on your keyboard.
Recurring patterns of equally spaced notes (intervals) in augmented and diminished chords result in groups of chord symbols having the same note structure:

Augmented Chords

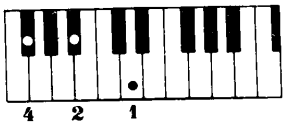
Caug = Eaug = G♯aug = A♭aug =



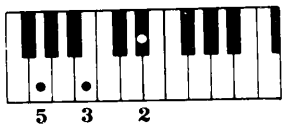
C♯aug = D♭aug = Faug = Aaug =



Daug = F♯aug = G♭aug = A♯aug = B♭aug =

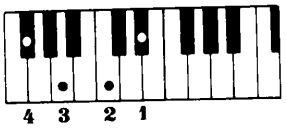


D♯aug = E♭aug = Gaug = Baug =



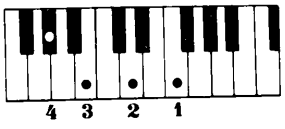
Diminished Chords

Cdim = D♯dim = E♭dim = F♯dim = G♭dim = Adim =



C♯dim = D♭dim = Edim = Gdim = A♯dim = B♭dim =

Ddim = Fdim = G♯dim = A♭dim = Bdim =



Augmented and diminished chords occasionally have numbers (5, 7,) included in the symbol. For left hand accompaniment purposes, these numbers may be disregarded; simply play the basic chord shape.

Now that you have discovered your new creative skills, you can perfect them by playing the great songs in the CREATIVE KEYBOARD SONGBOOKS detailed below.

CREATIVE KEYBOARD SONGBOOKS

BOOK ONE

As Long As He Needs Me
Bad, Bad, Leroy Brown
Chim Chim Cher-ee
Climb Ev'ry Mountain
Dancing In The Dark
Eleanor Rigby
The Fifty-Ninth Street Bridge Song
Fool
How Insensitive
I Will Survive
It's Not Unusual
The Power Of Love
Raindrops Keep Falling On My Head
Rivers Of Babylon
Running With The Night
Sailing
Satin Doll
She Thinks I Still Care
Summertime Blues
Thank You For The Music
Violets For Your Furs
We Don't Need Another Hero
World Without Love
Yesterday

BOOK TWO

Bright Eyes
California Dreaming
Can't Buy Me Love
Dancing Queen
Daytime Friends
East Of The Sun
Georgia On My Mind
Getting To Know You
Homeward Bound
Honeysuckle Rose
I Left My Heart In San Francisco
Morning Has Broken
Ob-La-Di, Ob-La-Da
Private Dancer
Sing
Somewhere In The Night
That's Livin' Alright
There I've Said It Again
This Ole House
Try A Little Tenderness
Younger Than Springtime
Your Mother Should Know
Your Song
We'll Meet Again

BOOK THREE

A Dream Is A Wish Your Heart Makes
All My Loving
Angel Eyes
A Rockin' Good Way
Bring Me Sunshine
Don't Blame Me
Do That To Me One More Time
Eight Days A Week
El Condor Pasa
Falling In Love Again
Hello, Young Lovers
I'd Like To Teach The World To Sing
Leaving On A Jet Plane
Light My Fire
Little Buttercup
Looks Like We Made It
Meditation
Money Money Money
Peggy Sue
Smile
Sometimes When We Touch
Telstar
Top Of The World
Until It's Time For You To Go
We Don't Talk Anymore
You Light Up My Life

BOOK FOUR

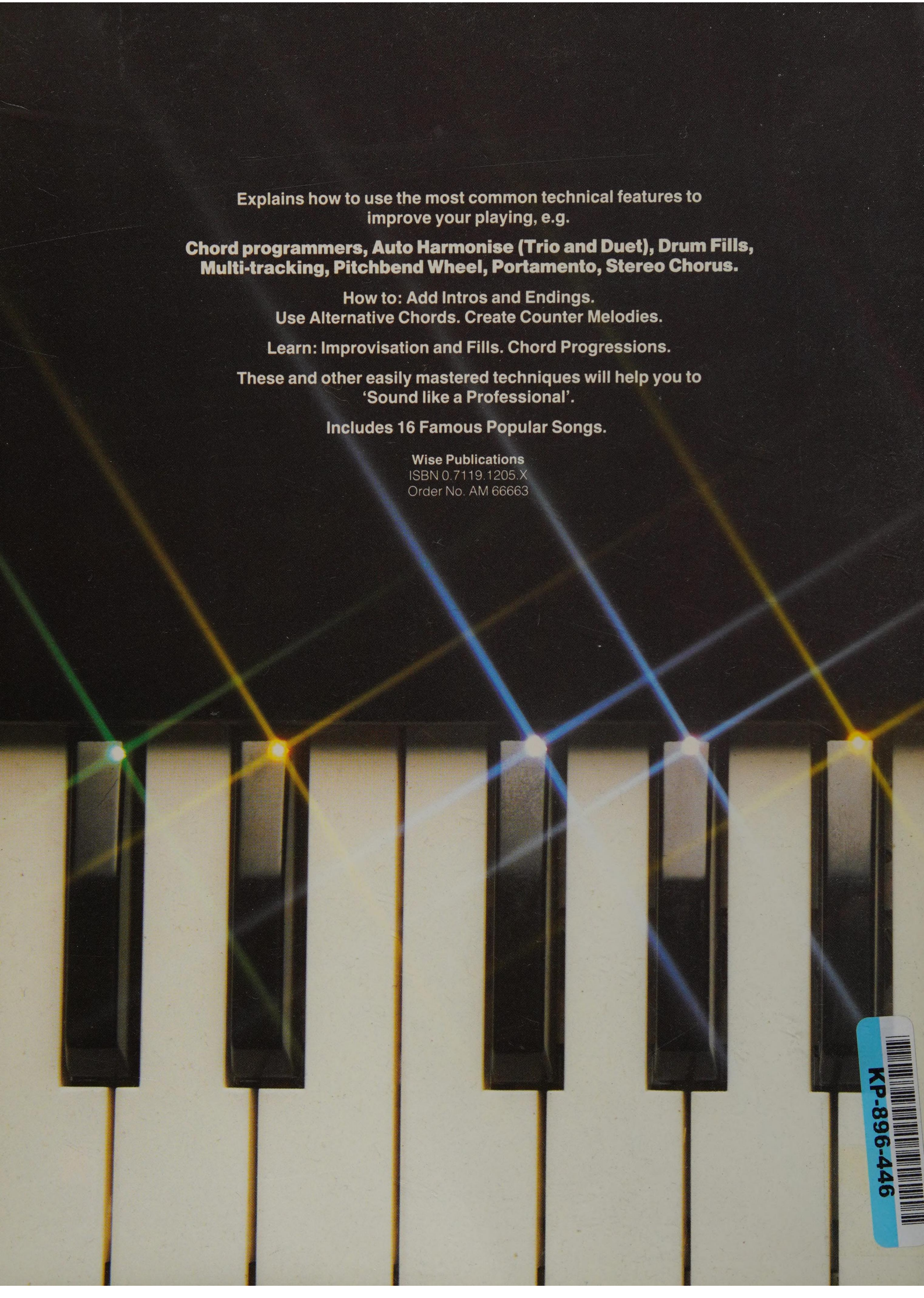
Alone Again (Naturally)
Amazing Grace
The Bare Necessities
Bridge Over Troubled Water
Day Tripper
Don't Cry For Me Argentina
Everyday
From Both Sides Now
Help
Hold Me
I'm Beginning To See The Light
It's Impossible
Killing Me Softly With His Song
Mamma Mia
Michelle
Midnight In Moscow
Mrs Robinson
Nowhere Man
Scarborough Fair
Some Enchanted Evening
Somethin' Stupid
Sunny
Tammy
Together We Are Beautiful
Too Young
What's Another Year
Wichita Lineman
Yellow Submarine
You Always Hurt The One You Love

BOOK FIVE

A Hard Day's Night
And I Love Her
Banks Of The Ohio
Cecilia
The Entertainer
The First Time Ever I Saw Your Face
Fools Rush In
The Girl from Ipanema
Happy Talk
If You Could Read My Mind
I Know Where I'm Goin'
I Will Wait For You
Let It Be Me
Little April Shower
The Long & Winding Road
Lullaby Of Birdland
Moonglow
The Night We Called It A Day
Oklahama
Perdido
Sgt Pepper's Lonely Hearts Club Band
Sophisticated Lady
The Sound Of Silence
Sweet & Gentle
That'll Be The Day
Together
Way Down Yonder In New Orleans
Where Have All The Flowers Gone

BOOK SIX

A Little In Love
Almost There
Annie's Song
Anniversary Song
Birdie Song/Birdie Dance
The Boxer
Diamonds Are A Girl's Best Friend
Eternally
For All We Know
I Can See Clearly Now
If My Friends Could See Me Now
In A Sentimental Mood
Just The Two of Us
Keep The Customer Satisfied
Little Boxes
Love Is A Song
Love Me Tender
Mother And Child Reunion
One Day At A Time
People Will Say We're In Love
Slightly Out Of Tune (Desafinado)
The Sound Of Music
Strangers In The Night
Streets Of London
We've Only Just Begun
What A Wonderful World
Without You



Explains how to use the most common technical features to improve your playing, e.g.

Chord programmers, Auto Harmonise (Trio and Duet), Drum Fills, Multi-tracking, Pitchbend Wheel, Portamento, Stereo Chorus.

How to: Add Intros and Endings.
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